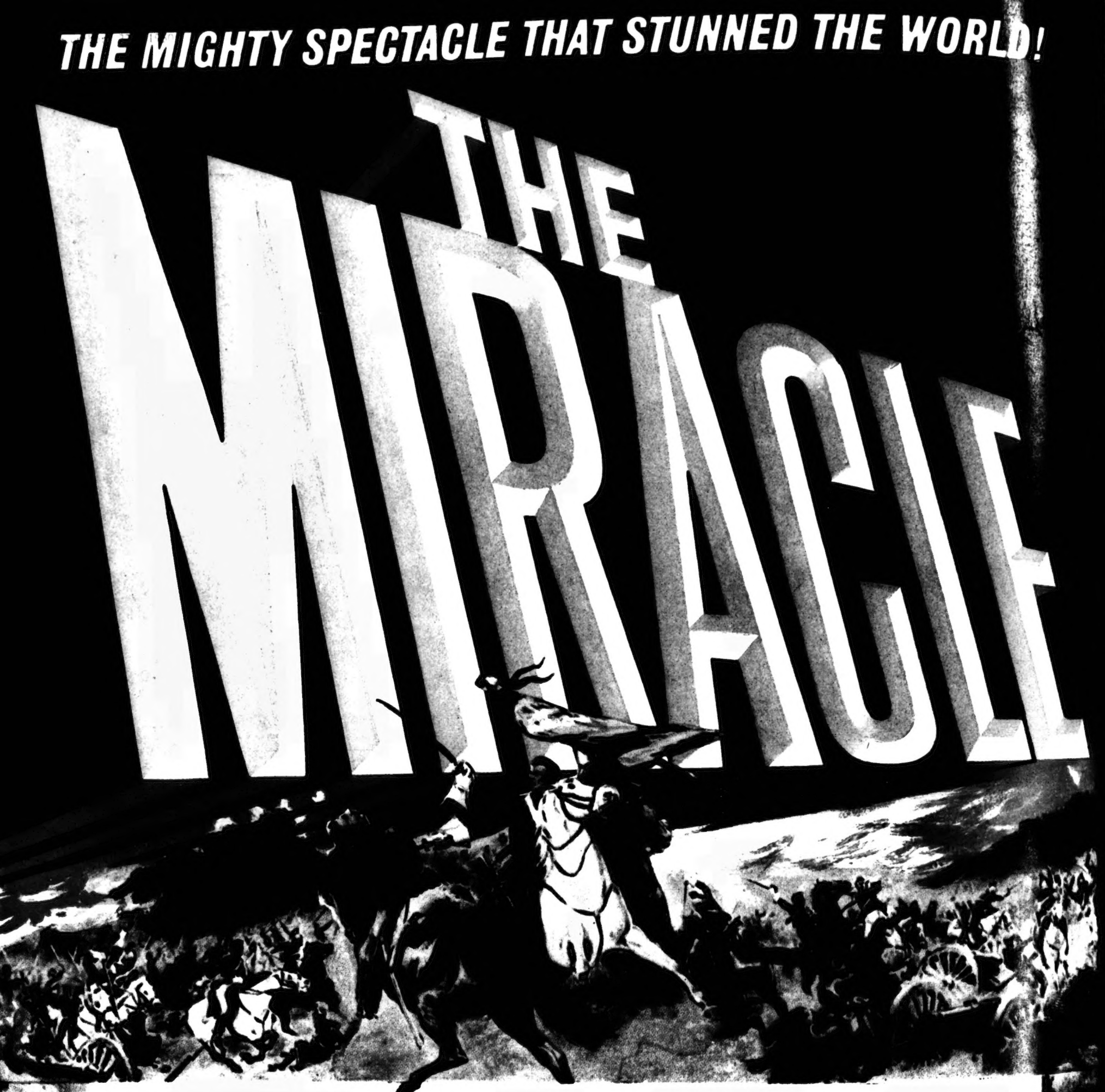
Kine Weekly

THANKS TO "BEN-HUR"..."GIGI"..."BUTTERFIELD 8"..."THE TIME MACHINE"...
"THE GIANT OF MARATHON"..."VILLAGE OF THE DAMNED"...THOSE RECORD
RE-BREAKERS, "THE GREAT CARUSO" AND "KIM"...EVERYBODY'S VERY, VERY

METRO-GOLDWYN-MERRY!

THE MIGHTY SPECTACLE THAT STUNNED THE WORLD!

THE MIRACLE



STARRING

CARROLL BAKER · ROGER MOORE · WALTER SLEZAK · VITTORIO GASSMAN

KATINA PAXINOU

Screenplay by FRANK BUTLER · Original music by ELMER BERNSTEIN · Directed by IRVING RAPPER

Produced by HENRY BLANKE

A WARNER BROS. PICTURE Distributed through WARNER-PATHE

Filmed in TECHNIRAMA® · TECHNICOLOR®

DEC. 26 RELEASE

AMBOO
S. TED NUTS
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Kine Weekly

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No. 2,777 Thursday, December 22, 1960 Vol. 523

Everyone Loves
Lyons Maid

NEWS HIGHLIGHTS . . .

Concern over Warwickshire ban

ANOTHER film ban by Warwickshire County Council has led to further concern among exhibitors at the way local authorities are using their powers of censorship. The film "Beat Girl" was banned last week on the grounds that it was injurious to public morality and offensive to public feeling.

Exhibitors have also been advised that three other X films, "Saturday Night and Sunday Morning," "Passionate Affair" and "Desire in the Dust," may also come into the same category and are not to be shown until they have been viewed.

K. F. Jones said this week: "It is established practice for the exhibitor with the first run of an X film to submit it to the justices for approval for Sunday showing. Quite often the justices may take a decision on the synopsis, but sometimes they ask to see the film.

"They have seen 'Beat Girl' and decided that it cannot be exhibited, although it has been passed for showing in Birmingham. On the other hand the Warwickshire committee passed 'Suddenly Last Summer,' which the CEA Sunday Films committee turned down."

U.S deal for 'League of Gentlemen'

ALLIED FILM MAKERS' first production, "The League of Gentlemen," is to be released throughout the U.S by Kingsley International Film Corporation following a distribution agreement signed by Ed Kingsley and Frank Fisher, vice-president and manager of Odeon Theatres (Canada), Ltd. Kingsley International will release the film early in the New Year.

Rank-Eros distribution agreement

RANK FD is to be responsible for the physical distribution of Eros product under a new deal signed between the two companies this week. It will operate from February 5, 1961.

Eros will maintain its identity and carry on its own sales organisation as hitherto. However, in the provinces the Eros sales force will, as from this date, be accommodated in the RFD branch offices.

In a joint statement, F. L. Thomas, managing director of RFD, and Michael Shipman, managing director of Eros, state: "This arrangement is in accordance with the pattern of rationalisation of the film industry and we both regard it as a sensible and important step in the right direction."

ABC Television campaign

THE TELEVISION campaign initiated by ABC in support of its Christmas and New Year presentations started last weekend and will continue until January 22. It is based upon ABTV and covers 150 theatres in the television area.

The successful twin format used by the company in its summer campaign—famous personalities endorsing the entertainment appeal of new releases, and an animated version of the "Don't Take Your Wife For Granted—Take Her Out To The Pictures" press campaign is being repeated.

Pathe's tv and advertising films division is responsible for producing the new commercials, which will appear several times during each weekend including "peak" spots.

The season's greetings to all our readers, from the editor and staff

CMA OFFERING £6,000 TO 1961 SHOWMEN

CHRISTMAS DAY has been chosen as the opening date for CMA's 1961 showmanship contest, which will include new ideas to spread the award of cash prizes more widely, and to ensure that the amount of the awards is directly related to the effort contributed by the manager. Over £6,000 will be distributed in prizes.

The new contest has been given a topical, space-exploration theme and is called "CMA Star Showmanship Year, 1961."

Marking will be strictly on the basis of effectiveness of campaigns carried out—with emphasis on publicity that is imaginative, intelligent and tailored to the programmes shown so as to ensure best box-office results. Also at a premium will be consistency of effort throughout the year.

The contest will be run in two periods—the first covering the 24 weeks from December 25 to June 20, the second starting on June 21 and finishing on November 18.

Judging will be carried out regionally, so that theatres compete against each other only within the CMA Regions 1 to 6 (under the regional reorganisation recently announced by Kenneth Winckles). The object here is to place the award of showmanship points in the hands of regional controllers, to whom the managers, theatres and situations in which they operate are known intimately and personally.

Cumulative

During each period of the contest, individual managers will maintain a cumulative total of their points. At the end of each period, a regional average for points will be struck and prize money shared out between all theatres finishing with a total *above* regional average. The share out will be on a pool system according to the number of points actually scored by each manager.

The allocation of prize money to each region will be based on the number of theatres within the region.

Throughout the year, regional controllers will pass campaigns to head office, where a special committee under the chairmanship of Charles Young, director of publicity and advertising, will select campaigns to bring their originators CMA "Circle of Showmanship" mention.

In head office, also, a special assessment will be maintained so that at the end of the year a National Champion Showman can be nominated, based on effectiveness of showmanship, imagination and consistency. The champion showman will be awarded the silver trophy, a replica for permanent retention and £100 cash.

There will be runner-up awards of £50 for second place and £25 for third place to the national champion.

Long Shots

THE tremendous air of confidence emanating from John Davis during his speech at the CMA Showmanship awards luncheon last week gave added force, but nullified offence, in the rating he handed out to some sections of the industry on the question of sadistic films, toll-tv and specialised showings.

There was, undoubtedly, a great deal of good sense in the views he expressed so trenchantly after some hesitant opening remarks in which he confessed that he had torn up the notes he had prepared some time previously.

This remark prompted Kenneth Winckles later to express the thought that the new deputy chairman of CMA might with advantage always tear up his notes.

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IN spite of the serious note of John Davis's attack, it was, of course, mainly a genial occasion with opportunity for personal banter, as for instance, John Davis's revelation that the 1960 Champion Showman, Harry Murray of Sheffield Gaumont, joined the group 31 years ago as an usherette under Earl St. John (in those days an usherette was an usherette whether male or female) and that a young man called Charles Young was house manager at the time.

An excellent job had been made of decorating the dining room at the Mayfair with flashing lights picking out the motif title of the contest —" Zing."

A pleasant, seasonal atmosphere was introduced after the loyal toast by the entry of waits in period dress, who most delightfully sang unaccompanied " Come All Ye Faithful," " The Holly and the Ivy " and " Silent Night."

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SPEAKING as guest of honour at the London and Home Counties branch CEA dinner last week, Lord Lucas of Chilworth offered some advice to the industry, but I cannot say that it was well taken by many of the trade personalities present.

Our industry is constantly being told how to put its house in order by people who have no real knowledge of the business. But in the case of Lord Lucas it is fair to say that he has taken a keen interest in the welfare of the trade and has supported its causes in the debates in the House of Lords.

And his advice, even though unpalatable to some, contained a good measure of good sense.

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LORD LUCAS thought the industry has " a remarkable and great future "—if it learnt a few lessons and made better use of the great number of brilliant brains it possessed.

It needs more rationalisation than has been achieved so far, he added.

The industry, he said, provided this country with great entertainment and, in his view, it had a greater chance of surviving than television, which was going from " worse to rotten."

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OBSERVING that the industry will build its great future by the quality of the product it presents, Lord Lucas went on to say: " I think one of the greatest mistakes the industry makes today is to try to curtail and restrict its competition.

" There never was a bigger mistake made in any industry. You have to succeed by your own enterprise, by your own virtues, by the quality of your own product and not by handicapping competitors. If you do that nothing can stand in your way," he said.

In conclusion, Lord Lucas said he had been privileged to help the industry in the past. He hoped he would be able to assist in the future. For example, to help remove the " racket " of the S.O levy. " I am itching to have a go at that," he declared.

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WE RECENTLY foreshadowed the development of the production interests of Twickenham Studios and this is confirmed with last week's announcement of the new alliance with Regal Films International.

Kenneth Shipman and George Brown—also associated with the alliance—were among the guests of Joe Vegoda and Michael Green at Regal's sales conference luncheon last week when the preliminary details of the tie-up were disclosed.

Both are impressed, as many people are, with the considerable progress made by Regal since its inception less than two years ago.

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ALSO present at the lunch were John Terry and Neville Breeze, of the National Film Finance Corporation.

John Terry readily associated himself with the tributes paid to Joe and Michael, and he expressed the NFFC's confidence in Regal and its production associates when he said the corporation was willing to act ... their " bankers."

Another speaker at the luncheon w... Victor Michaelides, of Damaskinos and Mi... elides, the influential production-distribution-... ibition group in Athens.

A great friend of Britain and our ... lustry, Victor said that every British film pu... ut by Regal so far had been a good comme... l pic-ture of considerable value to the Greek ... arket.

Attendances in Greece, he told ... had declined by 30 per cent. It is largely ... ue to the inadequacy of available product, ... the country is not yet facing the compet... n of television.

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BFPA president Arthur Watkins has be... busy this week making last-minute preparati... s for the West End opening at the Phoen... this evening, Thursday, of his latest c...medy " The Geese are Getting Fat."

Mr. Watkins—or, rather, playwright ...rthur Watkyn—told me: " During the past co...le of weeks the play has been on its pre-West End tour at provincial theatres in Eastbourne and Newcastle. It is a light comedy with a Christmas setting."

It opens in London with Michael Wilding, Avice Landon and Bobby Howes heading the cast and Nigel Patrick directing. The evening will not be a new experience for its author—he has already had five West End successes, including two comedies and two costume dramas.

His last success, " Not in the Book," finished a 14-month run at the Criterion last year and has also done well on the Continent, playing for two years in Paris and recently opening in Germany.

Mr. Watkins added: " The film rights for ' Not in the Book ' were sold to Sidney Box about a year ago." Other films from his plays have been " Moonraker " and " For Better, For Worse."

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GOOD CHEER in abundance was handed out last week by Variety Club.

The Elder Statesmen went along to Buckingham Palace to present to the Duke of Edinburgh a cheque for £6,500—the share of the proceeds of the Sandown Park race meeting which goes to Prince Philip's Award Scheme.

In the party which went to the Pala... were: C. J. Latta, Jimmy Carreras, Nat Co...n, Jack Goodlatte, Irving Allen, Monty Ber...n and Bill Butlin. And they were invited to w...ness the presentation of gold medals and certi...ates to 150 boys and girls, under the Duke's ...cheme.

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THE invitation to attend the P...ace was received from Prince Philip at a me...ing when Variety Club placed £60,000 at the ...isposal of the Federation of Boys' Clubs.

At Tuesday's Christmas luncheon ...as announced that Isaac Wolffson is to ...nother magnificent donation of £10,000 t... the £20,000 he had previously granted to ... cause.

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INCIDENTALLY, Jack Goodlatte ...asked me to convey thanks to all those who ... him achieve the target of 60,000 toys co... for distribution to children's hospitals and ...es.

He is grateful too for the support ... Neil Salmon of Lyons who is supplying 2... ices and lollies for distribution this Christ...

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THE SUDDEN convergence of hun... of excited children at Studio One, Oxfor... treet, London, on a Saturday morning just ...efore Christmas is an annual event that alway... makes the crowds of shoppers stand and stare.

The occasion is the annual children's ... put

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on by [illegible] Walt Disney Organisation here, and last S[illegible]rday's show was well up to standard.

In [illegible]tion to seeing "The Hound That Thou[illegible] He Was A Raccoon" and a number of ca[illegible]s, the children were entertained by Snow [illegible]te and the Seven Dwarfs from the Wembl[illegible]ice Show; and each received a big stockin[illegible]om Father Christmas.

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THE [illegible]pecialised cinema groups and distributors [illegible] Continental films joined forces on Monday to pay tribute to Caroline Lejeune, who is [illegible]iring as film critic of *The Observer*.

At a [illegible]ncheon, organised by Basil Clavering of the [illegible]ameo group and Richard Schulman of the [illegible]ris Pullman, Caroline was presented with a [illegible] that I am sure will be well used—a gold [illegible]untain pen which is also a pass for life to [illegible]rtain West End cinemas and others specialis[illegible]g in the presentation of Continental films.

The [illegible]mpanies, organisations and cinemas associated with this happy occasion were: Connoisseur; Gala; Mondial; British Lion; Cross-Channel; C. Cattermoul; Mayfair; Miracle; Contemporary; Astral; Unifrance; the Curzon, Academy, The Compton, Cameo-Poly, Cameo-Royal, Paris-Pullman cinemas in the West End; the Everyman, Hampstead, and the Cosmo, Glasgow; Capital and Provincial News Theatres; National Film Theatre, British Board of Film Censors, and the British Film Institute.

Among the guests were Father Burke of the *Catholic Times*, and John Trevelyan, secretary of the BBFC.

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THE successful charity premiere of Ray Stark's "The World of Suzie Wong," at the Plaza Theatre last week was followed by a supper party at the Cafe Royal, attended by more than 650 social, civic, industry and entertainment personalities.

A highlight was the eloquent appeal for funds made by Hayley Mills on behalf of the Children's Society. Hayley was making her first public speech, and her presence at the party necessitated permission to be absent from school. It was on the suggestion of Fred Hutchinson that Hayley was chosen to make the appeal. In her touching speech, which was made without one reference to notes, she said it would remain in her memory as perhaps the most important one she would ever give.

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FOL[illegible]WING her appeal, debutantes, led by Henriet[illegible]Tiarks, collected further donations for the Chi[illegible]en's Society.

The[illegible]ere famous names at practically every table [illegible]the Napoleon Room, re-named the Hong [illegible]g Room for this gala occasion.

Amo[illegible]those present were Mr. and Mrs. Ray Stark. [illegible]ncy Kwan and Sylvia Syms.

The [illegible]chess of Devonshire was president of the p[illegible]iere committee, with Lord Rupert Nevill[illegible]nd Viscount Astor as joint chairmen, and H[illegible]ietta Tiarks as chairman of the junior commi[illegible].

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DIC[illegible] BROWN, president of the British Kinem[illegible]graph Society, is looking forward to a bum[illegible] turn-out at the society's annual dinner at the [illegible]avoy Hotel on Friday, January 27.

The [illegible]resident will be receiving members and guests [illegible]om 6.30 pm and the dinner is timed to st[illegible] at 7.15 pm.

In [illegible]ponse to many requests, arrangements have been made for dancing, after the dinner, to continue until 1 am.

Tickets for the dinner—£3 each, excluding wines—can be obtained from the BKS secretary, at 104, Shaftesbury Avenue, W.C.2.

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OUR good wishes for a long and happy retirement go to A. E. Dallender of National Screen Service who leaves the company at the end of the month after 16 years' service.

He has asked me to convey a farewell to his many exhibitor friends in East Anglia and the Midlands whom he has been unable to contact personally.

Previously in the silk trade, Dallender served with the King's Royal Rifle Corps during the war and was attached to the Army Kinema Service as officer commanding the depot company at Wembley Studios. Having become acquainted with the industry he decided to join it following demob.

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DEREK ECKART writes, with satisfaction, to tell me of a success in achieving a substantial measure of relief from Sunday opening levy payments in Sleaford, Lincs.

The Star circuit, which is actively supporting the trade's drive for reductions, has secured a 50 per cent. cut for its cinema at Sleaford.

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E. A. RICHARDSON and his fellow directors of Brent Laboratories welcomed several hundred trade friends to the company's Christmas luncheon last week.

This annual get-together has become one of the not-to-be missed parties of the festive season.

Everyone present was highly appreciative of the warmth of the welcome and hospitality extended by Richardson and his colleagues.

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IT ALREADY looks as though CMA is going to break records with its annual Christmas collection of gifts for the needy—for the thirteenth year in succession.

This excellent collection is held annually in all Odeon and Gaumont theatres: patrons being invited to place toys, books, games and other gifts for needy children and Christmas luxuries for Old Age Pensioners on decorated trees in the foyers.

Each year since its inception the scheme has brought more and more gifts, and a round-up of theatres all over the country, early this week, gives evidence that the 1960 effort will be the biggest ever.

In any case, I am told that the total of press cuttings and pictures giving details of support from civic authorities, clergy and show business personalities is the highest ever recorded in CMA before the Christmas Eve completion of collections. In many areas, local press have joined the CMA-inaugurated appeal and now run joint collections.

Hospitals, orphanages and children's homes are the main beneficiaries—but liaison between CMA managers, civic officials and local clergy ensures that many individual cases get special attention.

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THE death of Ronnie Knights of Paramount, at the early age of 44, is a tragedy for his family and a great loss to Fred Hutchinson and his colleagues.

Ronnie was one of the best-known and best-liked members of the London sales force.

He enjoyed, with characteristic native pride, the fact that he was born a Cockney. The warmth of his personality and his integrity endeared him to business acquaintances, colleagues and friends.

Ronnie joined Paramount in 1947 after a spell on the clerical staff of Butcher's. It was just over a year ago that he had a major operation, but, unfortunately, he was not fully restored to good health.—**The Stroller.**

Chairman of the CTBF, Ralph S. Bromhead, signs a cheque for £3,800, the amount the fund is expending in grants, additional monetary gifts and hampers for the Christmas Season. Nearly 400 people will benefit. This amount does not include maintenance costs of Glebelands and The Craggs. Standing by is CTBF secretary Drummond Scott

News of the Week

CMA experiments with late-night shows at Gaumont, Bristol

AN EXPERIMENT which may lead to a definite change in cinemagoing habits throughout the country will be conducted during the first two months of next year when the Gaumont, Bristol, holds special late-night shows.

The shows, which were approved by Bristol magistrates last week, are designed to attract the cinemagoer who travels by car and does not have to worry about catching the last bus home.

The CMA, which has organised the experiment together with the manager of the Gaumont, believes that this class of cinemagoer has increased in numbers. As a result the programme at the cinema will be re-arranged to allow for an extra showing of the main feature starting at about 10.20 p.m. and finishing shortly before midnight.

Don Murrey, CMA publicity controller, said this week: "This experiment is new as far as we are concerned. We believe it is worth finding out how many people would like to see films late at night.

"If we can prove that it is successful, we may well introduce it in other areas—but it would have to be at theatres in city centres. There may be a great deal of additional revenue to be picked up from films by these theatres staying open late."

He pointed out, however, that before developing late night shows on a large scale, the association would have to be sure that audiences for these shows were not just being drawn from earlier performances.

ASFP wants television men at Cannes

THE ASFP—whose members are primarily concerned with the production of advertising films for tv—are to press for television interests to play a part in the organisation of the advertising film festival to be held in 1961 at Cannes.

The association feels that, because of the growth of commercial-tv, "the future prosperity and vitality of this excellent annual event will depend on a greater recognition of television advertising."

While it accepts that the roots of the festival are firmly embedded in the field of cinema advertising, the association believes that every effort should be made to achieve greater balance between the interest of the two sections.

In a statement issued this week, the ASFP attaches importance to the criteria for judging and expresses the view that screen advertising considerations too often dictate the assessment of tv advertising production.

It recommends that a panel chosen to judge television entries should consist of representatives of countries which have commercial-tv in some form.

The statement also points out that there are "many matters" in connection with the festival that have caused "some misgivings" among ASFP members.

These concern such points as method of entry, standards of presentation, specification of lengths and techniques for categories, and the volume of individual company entry.

However, it is made clear that the association accepts that "in running such an affair on an international scale it is impossible to please everyone."

The British members of ISAS and ISPA told KINE. that they welcome the initiative of the association and will continue to ensure that their views are always before the Festival Committee, where they will be considered with the same sympathy as those from the many other participating countries.

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

SCMA plans a new recruiting drive

THE SCMA is planning a new drive to step up branch recruiting throughout the country in the New Year following the success of its autumn campaign.

Bill Ellison, SCMA secretary, told KINE. this week: "Branches are taking an increasing interest in recruiting and, as a result, are determined to do even better in the New Year. I am hoping to get around quite a number of branches to help with plans."

Last week he attended a meeting of the Leeds branch when plans for the next few months were discussed. The branch decided to send teams out in local areas to get new members and cover the whole of the Leeds and Bradford district on a two-by-two basis once a month.

Paramount appoints Martin Davis

MARTIN DAVIS has been appointed Paramount's director of advertising, publicity and exploitation to succeed Jerome Pickman, who becomes domestic general sales manager. Mr. Davis was previously national advertising, publicity and exploitation manager under Mr. Pickman.

Announcing the appointment, Paramount president Barney Balaban said: "The realignment represents a powerful amalgamation of production, sales and promotional activities that will be unchallenged in the industry.

"Davis's appointment is a major step towards more intensive co-ordination of marketing and merchandising that was indicated by the promotion of Mr. Pickman."

CEA BRANCH REPORTS

Why some carbons burn quickly

DEVON AND CORNWALL. — Following complaints made by members at the October meeting concerning the deterioration in quality of carbons, CEA technical adviser Dr. Knopp wrote to the branch explaining why some carbons burned exceptionally quickly.

He had pointed out, secretary Mr. L. K. Goodman told the monthly meeting, that his investigations into the matter had been carried out about three years ago when he last received similar complaints.

At that time the main cause had been that exhibitors increased the amperage of their arcs in order to maintain adequate illumination on a larger screen. In some cases it had been found more economical to change the carbon trim.

Dr. Knopp also stated that samples from every batch made were tested by the manufacturers and recorded, and he understood that there had been no lowering of the manufacturers' standards.

He would, he pointed out, be glad to take up the matter again with the manufacturers and requested that exhibitors let him know the type of carbons used, the date on which the carbons were delivered and the name of the distributor. Exhibitors should also let him have the complaint slip enclosed in each packet.

Toll-tv.—After reading the report by president Alfred Davis on his trip to America and Canada, members agreed that he should be thanked "for undertaking such an arduous journey in the interest of exhibitors."

Vice-chairman R. C. Hill reported on a visit to Hayes for the toll-tv demonstration and conference and said that, because of the heavy cost of installation, he did not think it would come to the West Country.

Good Friday Opening. — The secretary was requested to write to Truro Council asking for the appropriate committee to meet a deputation.

CTBF.—As the result of a charity premiere of "Song Without End" at the Electric, Torquay, a cheque for £100 had been sent to the CTBF. The show had been sponsored by the Variety Club.

Meetings.—The branch will hold only four branch meetings a year in future—in April, June, October and November—plus the annual meeting in January.

Bars procedure is discussed

NORTH STAFFORDSHIRE. — Whether the existing inequitable bars procedure should be changed to omit consideration of cases at branch level, was discussed at the monthly meeting.

Deputy delegate, F. A. Waterhouse, reported that at the recent meeting of GC decision had been deferred to allow branches to consider the point.

The majority opinion of the branch was in favour of branches retaining the right to give consideration to such cases before submission to the National committee.

Good Friday opening.—The secretary was requested to submit applications for Good Friday to the local authorities in Stoke-on-Trent and Newcastle-under-Lyme.

Vice-presidency.—The branch decided to support the nomination, by the Birmingham and Midlands branch, of Miles Jervis as association vice-president, and it was agreed to second the nomination on the appropriate occasion.

Officers.—Branch officers for next year were nominated as follows: J. S. Morgan (chairman); Alderman G. L. Barber (vice-chairman and GC delegate); L. Myatt (treasurer); F. A. Waterhouse (deputy delegate); H. Lomas (Alderman Barber and Mr. Waterhouse (trustees).

Annual Meeting.—At 17, Albion Street, Hanley Street, on January 18 at 10.30 a.m.

E[illegible]hibitors must get into toll-television —[illegible]room for all, says Davis

SADI[illegible]IC and brutal films that were driving people [illegible]ay from the cinema; people in the trade w[illegible] buried their heads in the sand over toll-tele[illegible]ion; and others who resented the introduc[illegible]on of Todd-AO shows were castigated by Joh[illegible] Davis in a rousing speech made at the annual [illegible]MA Showmanship luncheon last Thursda[illegible]

Amon[illegible] the guests at the luncheon, in addition to the [illegible]inning CMA showmen, were Cyril Edgar, [illegible] Walt Disney; Charles Goldsmith, of MGM; [illegible]en Hargreaves, of Columbia; Fred Hutchin[illegible]n, of Paramount; David Kingsley, of British Li[illegible]n; Monty Morton, of United Artists; Jimmy P[illegible]ttinson, of 20th Century-Fox; Douglas Granville, of Universal International; Betty Box and Ralph Thomas, the producer-director team that made "Doctor in Love," the top box-office film of the year, Louis Elliman and Leslie Parkyn.

Mr. Davis said that the strength of an organisation lay in the strength of its management, and it had been a great pleasure for him to step down from his position as managing director of CMA and propose enthusiastically that Kenneth Winckles should take over the appointment; he also had a special word of commendation for Vic Powell, the new general manager.

Good heart

In March this year, said Mr. Davis, he had told them that the organisation was in good heart and doing well: the accounts published in June justified this. Today he could say that they were in great heart. This was a particular pleasure to him personally after seven or eight years of saving pennies here and there and seeing no results for it. Because of everyone's efforts they now had something to show.

They could not do without showmanship in their theatres, but, without product, that would still get them nowhere. In the last six months they had been lucky in having a lot of good product. And in that period British films had again been a very great contributor to the theatres' efforts.

"Those of you who saw the KINE. WEEKLY yesterday morning," he said, "will see that the survey of the box-office during the last year named a picture made at Pinewood." They were all pleased that the makers of that picture, Betty Box and Ralph Thomas, were present that day.

Gay entertainment

"W[illegible]t is the ingredient that made this film a succe[illegible]" he asked. "It is gay, entertaining enter[illegible]ment, and we in the film industry have the b[illegible] knowledge of what the people want to see. [illegible]cause we have access to the one barometer that never lies—those little machines in the [illegible]-offices.

"[illegible] occasion I have been accused of many things. And one of them is that Pinewood Studios has no courage in making films. But if you make films at all you have to have courage, because there are great risks involved, and large sums of money. If the people who accused me mean that we don't make long, drawn-out, sordid films, then I am glad, and so is Earl St. John. Our results show that our policy has been justified."

In 1950, 54 per cent. of the population were women, and 54 per cent. of cinemagoers, were women. In 1960 under 50 per cent. of the audience were women. During that period 54 per cent. of the married women had stopped going to the cinema altogether. Only 10 per cent. went once a week.

"I wonder how much responsibility for this non-attendance of women has come about through brutal, unnecessary close-ups in colour of people being punched in the nose or stomach?

Melodramas

"I am not against the X certificate. I am all in favour of it for proper entertainment for adult audiences. In this category some people put horror films—but some horror films are not really X films. They are melodramas. There are, however, some horror sadistic films which are keeping people out of our cinemas, and I believe that if the producers of such films looked at the results they would realise this."

Referring to toll-television Mr. Davis asked: "Is it worth burying our heads in the sand? What is the good of this industry saying 'We are going to fight toll-tv, we are going to stop it?' The Government has set up an inquiry and if they decide that there will be toll-tv, the place where all exhibitors should be is in toll-tv. We are just burying our heads in the sand if we think we are not going to have it. We must get into it; there is plenty of room for all of us."

Mr. Davis described the introduction of Todd-AO as a regenerating influence, and attacked the attitude of some exhibitors who did not have Todd-AO facilities and complained because somebody else did. He added "It is keeping some picture theatres in being which would otherwise have been closed and sold. And it is making available to the independent much important product that he might not otherwise have got."

Speculation

Another point about Todd-AO films was that ordinarily 75 per cent. of a cinema audience were regular attenders, but with an exceptional film over 50 per cent. were people who did not usually go to the cinema.

Mr. Davis said that not long ago a financial newspaper said that the Organisation "might be a good speculation." "I don't speculate," he said. "I invest. I have invested in The Rank Organisation my health, my strength, and quite a bit of my life, and I believe it is a good investment.

"What a wonderful and prosperous industry we could have if we could solve some of our problems and not be as petty as we are. We are in good heart and we are going to succeed, but we must take off our coats, help ourselves. I believe The Rank Organisation will still be making films when a lot of other people have finished."

Referring to the 1960 "Zing" showmanship competition, Mr. Davis said that the essence of good showmanship was the way in which the standard was consistently maintained week by week. In the light of a recent case lost by the Inspector of Taxes they were now having another look at the prizes for 1961. "We may be able to make it more attractive," he said.

Champion showman Harry Murray, of Sheffield, Gaumont, also spoke briefly and accepted the award on behalf of his staff.

Mr. Davis presented awards as follows:—

Winner of League "A" during final period of the contest: Harry Murray, of Sheffield Gaumont (£100).

Winner of League "B" during final period: R. E. Gordon, of Bristol Odeon (£100).

Winner of League "C" during final period: R. Crawshaw, of Taunton Odeon (£100).

Winner of League "D" during final period: K. R. Alexander, of Bilston Odeon (£100).

Regional Controller of the winning region: D. B. Williams, Region 4 (Midlands) (Bell and Howell cine camera and projector).

Regional manager of the winning region: F. R. Poole (Bush transistor portable radio).

Champion Showman for 1960; Harry Murray, of Sheffield Gaumont (Silver trophy, replica for permanent retention and £200). Second to champion; A. G. Crisp, of Southend Odeon (£100 plus an engraved desk trophy). Third to champion; L. Putsman, of Birmingham Gaumont (£50 and an engraved desk trophy).

Prizewinners in the other two periods of the contest have already received their awards: and runners-up in the final period of the contest will receive their awards from regional controllers.

(*See pictures on pp.* 20 *and* 21)

Four more CMA star showmen

AWARD of four CMA Showmanship Stars has been the outcome of the record-breaking number of entries that marked the end of CMA's 1960 Zing Showmanship Contest.

Winners of the award—highest honour that the company can bestow for a single showmanship achievement—are managers P. Davis, of Harlow Odeon; A. G. Levenson, of Holloway Gaumont; R. C. Girdler, of Hemel Hempstead Odeon, and K. R. Alexander, of Bilston Odeon.

Outstanding handling of his theatre's gala opening this autumn was the subject of the award-winning campaign submitted by Mr. Girdler, gaining his third star.

Another "Star" opening was that of the Holloway Gaumont Boys' and Girls' Club, earning Mr. Levenson his second star. Promotion that won Mr. Davis his third star covered activities during "Another Week at the Odeon"—including promotions for "Light Up the Sky," "The Last Days of Pompeii" and the Boys' and Girls' Club.

An outstanding campaign for "Toby Tyler" gave Mr. Alexander his first star. The campaign was aimed at the younger generation—keynotes of which were carefully planned give-aways, many of them through toy shops, trader tie-ups and leaflet distribution.

DE LANE LEA
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World Markets

MGM profit is 25 per cent. up—and better to come

NEW YORK.—The highest profit for 12 years —9,595,000 dollars, or 3.83 dollars per share— was reported by MGM president Joseph R. Vogel for the fiscal year which ended on August 31.

This profit was 25 per cent. above the 7,699,000 dollars, or 2.91 dollars per share, profit for last year, he said. It included returns on "Ben-Hur."

Mr. Vogel said he expected the figure for next year to "substantially exceed" that for 1960. The favourable trend reflected both improved quality in pictures and tighter control over operations, he added.

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EDWARD L. HYMAN, AB-PT vice-president, has released details of the 1961 schedule, which indicates that during the first quarter of the year 55 features plus two specials, "The Alamo" and "Exodus," will be released. This compares with 53 releases for the same period this year. The figures exclude re-issues and art films.

During the second quarter of 1961, releases, again from ten major companies, will total 67 features plus six specials, "Pepe," "Guns of Navarone," "Cimarron," "Four Horsemen," "One-Eyed Jacks" and "Spartacus." These again compare with 53 released in the second quarter of this year.

The figures contradict a TOA statement which warned its members that not only was it unlikely that there would be an increase in the number of films from major companies in 1961, but that there may be even fewer pictures than in 1960.

In a press interview, Alfred Hitchcock blamed exhibitors for 75 per cent. of what was wrong with the picture business today. They had not done a thing to sell pictures since the days of the silent films, he declared.

"All they do is to run the film and twiddle their thumbs—they don't get out and hustle," he claimed.

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TWENTIETH CENTURY-FOX is considering the re-release of "The King and I" in 70-mm. It was originally shot in 55-mm. and then reduced to 35-mm. for theatrical showing.

In line with this, Alan E. Freedman, president of De Luxe Labs., reports a million-dollar expansion programme to handle the planned increase of 20th-Fox and other 70-mm. Todd-AO productions. The company would be ready for operations at the beginning of March, he said.

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THE DRIVE-IN theatre business is responsible for a rise in attendance during the month of October over the same month a year ago according to official statistics. Attendances ran five per cent. above last October which marked the first full-month rise since last April.

Attendances at the drive-ins soared 13.2 per cent. overcoming the four-wall theatre attendance drop of 7.1 per cent.—**Mel Konecoff.**

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

Exhibitors oppose tv finance plan

BONN.—A plan for West German tv stations to provide half the finance for cinema feature films—in return for the right to televise the films 18 months after their premiere—has met with strong opposition from theatre owners here.

Rolf Theile, president of West Germany's exhibitor association, ZDF, said recently that viewers who could see feature films on tv would not go out to the cinema, even if newer pictures were shown at the theatre. ZDF feels that participation by tv stations in the financing would mean threatening shifts in the industry's economic structure.

At a recent meeting at Kronberg, representatives from all sections of the industry agreed not to abandon the financing plan altogether, but rather that discussion should be continued.

Horst von Hartlieb, president of the producers' and distributors' associations, told representatives of the television stations that the manifold discriminations in the tv-film field should be eliminated. He cited taxes, classification of theatrical films and the monopoly of existing tv stations in the broadcasting field.

Television, he added, was operated as a Government monopoly in Germany and private businessmen from the film industry were not able to enter the new medium and compete on an equal basis with Government interests—this will be changed when Germany's commercial-tv network is introduced some time next year.

Another point of discrimination was that private film companies had to take huge risks while tv, as a monopoly and financially based upon licence fees, had no risks at all.

Herr von Hartlieb said it would be ridiculous to fight television, but he insisted that a very close co-operation between the two media should be introduced. He demanded immediate abolition of entertainment tax and a special financial award for outstanding pictures.

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SPIO is planning a revival of its business building campaign. First campaign which started several months ago, used all a[illegible]ertising media, including slide ads in motio[illegible] picture houses.

Campaign centred around a slogan [illegible]"Have some nice hours—go out to the mov[illegible]s." A new slogan is now being sought.

There is some resistance against the c[illegible]mpaign among exhibitors who feel that the [illegible]dustry needs immediate relief instead of a lo[illegible]-range programme as the business building c[illegible]paign.

However, the majority of the German [illegible]dustry is still fully behind the campaign plan[illegible]

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FBL, German censor board, has f[illegible]d the organisation's secretary because, it is [illegible]lleged, that the secretary has manipulated the [illegible]oard's "wertvoll" (valuable) ratings. A pict[illegible] submitted to the board and getting a "w[illegible]tvoll" rating is eligible for substantial entertainment tax reductions.

A German theatre owner play[illegible]ng a "valuable" short film together with a feature film not having the rating gets the tax concession anyhow. This has made short films and their FBL ratings one of the most important instruments in tax savings.

A consequence is that the firing of the censor board's secretary has evoked only few and carefully worded comments in Germany.

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ACCORDING to official German figures, local theatres paid more than one billion deutschmarks in entertainment taxes during the last ten years. This is more than the combined total production costs for German films in the same period.

The tax is also said to be the principal factor in the failure of UFA, Germany's largest film concern, to get out of the red. The company paid about seven million deutschmarks in entertainment taxes in that period, which about equals the loss the company made during that time.—**Gustav Genschow.**

State ban threatens film imports

COLOMBO.—The Government [illegible]ntends to stop foreign films being screened here on the percentage basis and this will seriously affect the cinema business in the island for[illegible]t present. with the exception of Columbia, Al[illegible]d Artists and Rank films, all companies, includ[illegible]g MGM. United Artists, Fox, Paramount. W[illegible]ners and Universal, screen their films on a [illegible]ercentage basis.

The alternative is to pay a flat [illegible]m for a certain number of films and detain t[illegible]n in the Island for three or four months [illegible] Ceylon Theatres does with Columbia. R[illegible] Allied Artists and several independent conc[illegible].

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THE Italian film "The Swor[illegible]nd the Cross," which deals with the persecu[illegible] of the Christians in the first century, has b[illegible] banned by the censors after they had seen i[illegible]ice.

For the first time in its history the [illegible]d gave its reasons for the ban. The censo[illegible]y the film depicts wrong-doers and perp[illegible]ors of crime escaping without suffering th[illegible]normal visitation of legal consequences or [illegible]natural justice; and that it portrays scenes of b[illegible] or and bestiality that are likely to shock the st[illegible]ptibilities of the public.

The circuit which imported the film[illegible]om the U.S. is appealing to the Minister ag[illegible]st this ban and has told him that it is dele[illegible] those scenes which the Board thinks are o[illegible] horror and bestiality."—**Kumar Devarajah.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Behold Thy Son (Gala)—Japanese	... 104 min. (U)	Chikage Awashima Yunosuke Ito Koji Shitara	Eastman Color, domestic drama, concerning small boy's resentment at sharing his mother's love with war-repatriated father and baby sister. Acting sensitive, treatment smooth, feminine angle strong, staging adequate and English sub-titles lucid	Good art house woman's picture (C)
†None But The Brave (20th. Century-Fox)—U.S	84 min. (U)	Richard Basehart ... Danny Bravo Stu Erwin	Sunny comedy drama, photographed in Cinema-Scope and De Luxe Colour, concerning Indian boy's devotion to ailing priest. Players shrewdly chosen, treatment uninhibited, humour and sentiment popular,and Mexican backgrounds delightful	Good "double bill" (CC)
*Pure Hell Of St. Trinian's, The (British Lion)—British	94 min. (A)	Cecil Parker ... Joyce Grenfell George Cole	Satirical-and-slapstick collegiate comedy, the latest of the lunatic St. Trinian's saga. Script completely haywire, but cast bulging with names and talent, pace swift, verbal cracks neat, settings colourful, and climax showmanlike	Very good British title and star light booking (C)
Shoot The Pianist (Gala)—French	... 80 min. (X)	Charles Aznavour Nicole Berger Marie Dubois	Gangster comedy melodrama describing a cheap cafe pianist's astonishing ups and downs. Script and treatment divertingly dishevelled, players competent, settings suitably varied and English sub-titles witty	Good art house "double bill" (NC)
*†Swiss Family Robinson (Disney)—British	126 min. (U)	Dorothy McGuire John Mills James MacArthur	Jolly and exciting Panavision and Technicolor adventure-comedy-melodrama, freely adapted from Johann Wyss's "classic." Ageless tale suitably embellished, players hand-picked, direction resourceful, highlights spectacular, tropical backgrounds enchanting and camera work first-class	Box-office British holiday entertainment (CC)
Walking Target, The (United Artists)—U.S	... 73 min. (A)	Joan Evans ... ... Ronald Foster Merry Anders	Hard-hitting melodrama describing ex-hold-up man's rehabilitation. Story taut, acting vigorous, sex angle frank, climax salutary, and staging adequate	Reliable "second" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Swiss Family Robinson

Disney. British. (U) Panavision. Photographed in Technicolor. Featuring Dorothy McGuire, John Mills and James MacArthur. Produced by Bill Anderson. Directed by Ken Annakin. Screenplay by Lowell S. Hawley. Director of Photography, Harry Waxman. Musical Director, Muir Mathieson. 11,355 *feet. Release not fixed*

JOLLY and exciting Panavision and Technicolor alfresco comedy melodrama, freely adapted from Johann Wyss's "classic." It tells the adventures of a Swiss family—father, mother and three sons—marooned on an uncharted tropical island, buttresses the time-honoured basic tale with a spirited triangle love interest, and adds bloodthirsting pirates for good measure. The experienced stars and talented young players give ingratiating and lustrous portrayals, tame and wild animals heighten the fun, uproarious fun and games, and the exteriors are delightful. In all, marvellous escapist fare for boys and girls of any age. Box-office British holiday entertainment.

STORY.—Mr. and Mrs. Robinson, Swiss folk, and their sons, Fritz and Ernst, teenagers, and Francis, an eight-year-old, flee from Napoleon's aggression. While sailing to New Guinea, their ship is driven into a storm by Oriental pirates, four of whom board the Robinsons' vessel. The Robinsons eventually reach a lush deserted island and, using salvaged supplies, soon make themselves and their domestic animals comfortable. In due course, they build a sumptuous tree-house and a series of forts as protection against possible invasion by the buccaneers. Later, Fritz and Ernst explore the island further and the pirates grab them, but they escape with Bertie, "grandson" of The Captain, a shipowner. Bertie proves to be a girl, Roberta, and during a Christmas party at the Robinsons' retreat Fritz and Ernst come to blows over her. To ease the tension, Father Robinson arranges a race in which the youngsters are mounted on an ostrich, a zebra, a baby elephant and a huge dog. Suddenly, Roberta spies the pirates, but the Robinson family, employing cleverly devised weapons, fights off the invaders. The Captain then arrives in a merchant ship, but only Ernst, rejected by Roberta, accepts passage from the island paradise.

Production.—The picture, distilled from Johann Wyss's and Walt Disney's magic, packs plenty into its two hour running time and confidently cocks a snook at credibility. John Mills and Dorothy McGuire are just right as the island Darby and Joan, James MacArthur and Tommy Kirk register as Fritz and Ernst, Janet Munro is a captivating Roberta, and Kevin Corcoran amuses as the mischievous Francis, while Cecil Parker and Sessue Hayakawa make their mark as The Captain and the pirate chief respectively. The opening wreck scenes and the launching of a raft carrying essential supplies are vividly realistic, and a snake and a tiger hot up the jungle stuff, but it is the unique "horse race," tree-house capers, the routing of the buccaneers and other glorious, uninhibited nonsense, warmed by calf love, that establish mass and family appeal. Magnificent "shots" of Tobago Island and Academy Award-meriting camera work round off a seasonal best seller. It can't fail to do a roaring satchel club trade, and there'll be no leaving junior's parents at home.

Points of Appeal.—Wholesome tale, attractive cast, appropriate embellishments, fine scenery, box-office title, Panavision, Technicolor and U certificate.

The Pure Hell of St. Trinian's

British Lion. British (A). Featuring Cecil Parker, Joyce Grenfell and George Cole. Produced by Sidney Gilliat and Frank Launder. Directed by Frank Launder. Screenplay by Frank Launder, Val Valentine and Sidney Gilliat. Director of Photography, Gerald Gibbs. Musical Director, Malcolm Arnold. 8,534 *feet. Release January* 23, 1961

SATIRICAL and slapstick collegiate comedy, the third of the lunatic St. Trinian's saga. It mainly tells how the seminary's anarchic fourth formers forestall a sinister plot to lure comely sixth formers to an Eastern harem. The book is thrown at public schools, Government education authorities, the police and the army, but with

continued on page 19

Your Films

by JOSH BILLINGS

West End

AS THIS is the last KINE before Christmas, I would like to "stand a few rounds." I want to toast those who diligently read these columns throughout the year. They deserve, or rather need, a bracer and only vintage champagne is good enough for them.

I raise my glass to the renters who have accepted criticism of their pictures and unfavourable progress reports without a murmur. At least a double Scotch for them.

I want to drink to the publicity wallahs who fed me news consistently over the past twelve months. Nothing's too good for them.

I offer a noggin to the private theatre projectionists who have helped me out by showing me films at the crack of dawn, during lunch hours and in the evenings. They qualify for something special. Still exuding bonhomie and good will, I'd also like to "have one" with my "distant friends." And what better way of disposing of the grocer's Christmas box—a firkin of British "port."

After all this imbibing I'm a bit muzzy, but instinct will, I feel sure, safely guide me round the West End.

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"ELMER GANTRY" (United Artists), the superbly acted hot-gospeller melodrama, opened with a bang at the Leicester Square Theatre. I found the film spellbinding, but, despite its immediate success, I am still wondering how average suburban and provincial fans will react. Let's not cross this bridge, but give thanks for a film capable of taking big money in Town during a period when things are usually empty. Incidentally, "Elmer Gantry" completes a tremendous West End treble for UA, the other two "legs" being "Never On Sunday" (Greek) and "Tunes Of Glory" (British).

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THE OTHER newcomer is "The World Of Suzie Wong" (Paramount), an adaptation of the enormously successful play. It received somewhat mixed notices, but, like the stage version, which was violently kicked by the critics, has taken the pummelling in its stride. The opus had a highly profitable weekend at the Plaza, although playing "live" at the Prince of Wales Theatre just up the road, but my guess is that it won't really come into its own until it goes out on release. Skilfully tailored from colourful, yet strong and resilient material, it's made-to-measure mass stuff.

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"TUNES OF GLORY" (United Artists—British) continues to hit the jackpot at the Odeon, Leicester Square. The Scottish military melodrama, brilliantly portrayed by Alec Guinness and John Mills, has proved to be a woman's, as well as a man's film. It stays put until January 5, and can't fail to do a roaring Christmas trade, not that there's much room for improvement. The film is released on January 9, and welcomes all-comers.

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FEW PICTURES, British, American or foreign, have struck Town with greater impact than "La Dolce Vita" (Columbia-Totalscope—Italian). It's showing concurrently at the Columbia Theatre, Shaftesbury Avenue, and the Curzon Cinema, and, despite its lengthy running time, breaking records at both halls. (The two comparatively small theatres shared nine thousand the first week!) The film's a gift for the alert showman, but, believe me, not a free one. Columbia's sales organisation will rightly see to that!

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"NEVER ON SUNDAY" (United Artists—Greek), a comedy centring on an alluring, big-hearted tart, is attracting high- and low-brow alike to the London Pavilion. Thanks to the six performances a day and three on Sunday policy, it's piling up an unprecedented kitty. It takes to the road on January 23 and already National Circuit exhibitors are rubbing their hands.

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AT THE TIME of going to press, "Butterfield 8" (MGM—CinemaScope) was still ticking over smoothly at the Warner Theatre. Strong meat, expensively packed and skilfully served by Elizabeth Taylor and Laurence Harvey, it has, needless to say, exceptional box-office credentials. On Thursday, there will be a big charity premiere at the Warner Theatre for "The Miracle" (Warner-Pathe-Technirama).

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COLUMBIA'S "The 3 Worlds of Gulliver" (Superdynamation) coasted along comfortably at the Odeon, Marble Arch, but, owing to a propitious Christmas release, ended its run yesterday. Today, "The Pure Hell of St. Trinian's" (British Lion-British) moves in. A crazy comedy if ever there was one, its title and stars guarantee it considerable box-office success.

THE ATTRACTION at Studio One, Oxford Street, for the festive season is "Swiss Family Robinson" (Disney—Panavision—Brit[illegible]), a large-scale screen version of the great adventure story. I don't know how the cr[illegible]cs will accept the embellishments, but I'm [illegible]nfident junior and his family will applaud. By the way, the current Disney programme at Stu[illegible] One, "The Jungle Cat" and "The Hou[illegible] That Thought He Was A Raccoon," is h[illegible]ng up marvellously.

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A STAR-DECKED picturisation of th[illegible] Shavian comedy, "The Millionairess" ([illegible]entieth Century-Fox—CinemaScope—British) [illegible] been one of the biggest turn-ups of the yea[illegible]. Will it stay at the Rialto, Coventry Street, ov[illegible] Christmas? Definitely, and may be next! Th[illegible] Rialto management believes in long engageme[illegible]s, and who wouldn't if it means embracing "[illegible]e Millionairess"?

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"CARRY ON NURSE" (Anglo Ama[illegible]gamated —British) has been successfully revived at the Ritz. The clinical comedy, whose humour is both ripe and visual, has also clicked in the States. If only more films put deeds, or rather action, before words.

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NO YULETIDE is complete without a Norman Wisdom romp and his latest, "The Bulldog Breed" (Rank—British), was well and truly launched at the New Victoria last Sunday. It sails into the suburbs and provinces on Boxing Day and has a ready made audience.

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A CHANGE of programme is not contemplated at the Academy, Oxford Street, where "Shadows" (British Lion—American) continues to cash in. The same goes for the Berkeley, Tottenham Court Road, home of "Saturday Night And Sunday Morning" (British Lion-Bryanston —British), a truly persistent money-spinner.

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AS for the "hard ticket" propositions, "South Pacific" (Twentieth Century-Fox—Todd-AO) will be celebrating its third Christmas at the Dominion, Tottenham Court Road, and "Ben-Hur" (MGM—Panavision-Camera 65) its second at the Empire, and each is assured of packed houses. "Spartacus" (Rank-Univ[illegible]al—Super Technirama 70) got off to a great [illegible]rt at the Metropole, Victoria, "The Alamo" (United Artists—Todd-AO) is firmly entrenc[illegible]d at the Astoria, Charing Cross Road, and "[illegible]an-Can" (Twentieth Century-Fox—CinemaSco[illegible] has suffered little by being switched from the [illegible]etropole to the Carlton, Haymarket.

On release

HERE'S the release situation: "[illegible] Blues" (Paramount) survived a patronising [illegible]ss and had a most satisfactory opening [illegible] Many thought it would only appeal to El[illegible]resley's fans, but high- and low-brow alike [illegible]coming for the musical and liking it. I'm no[illegible]prised, it's genuinely escapist.

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"BEAT GIRL" (Renown—British), musical melodrama, has gone from strength [illegible]trength. It has an X certificate and right[illegible]so, but

continued on page 24

70MM. ROAD SHOWS
(With 6-channel stereophonic sound)
and
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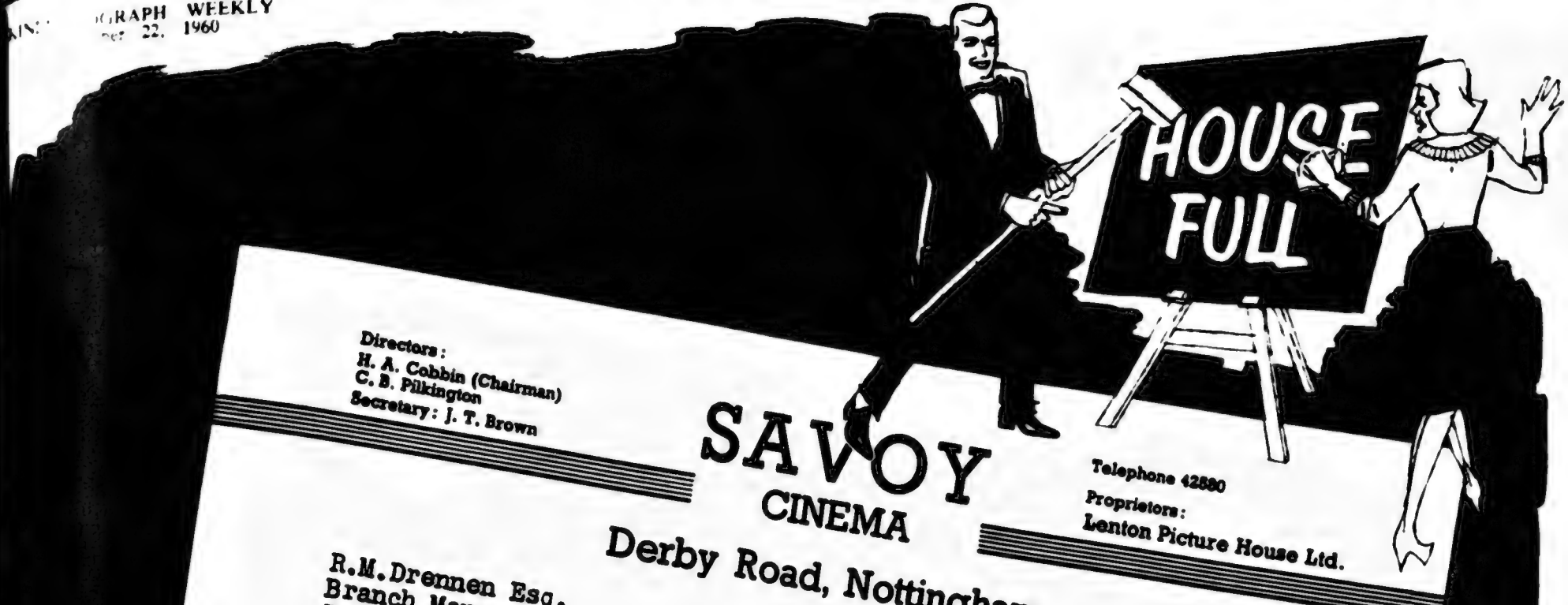

Directors:
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C. B. Pilkington
Secretary: J. T. Brown

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22nd November.1960.

Dear Michael,

On behalf of the Directors, and myself may we congratulate your Company for having such an outstanding attraction as "THE GLENN MILLER STORY" and "A TOWN LIKE ALICE" which we played here on Monday, November 7th.

The Monday night opened up very good and it built up every night, and on the Saturday I was wishing we had a few hundred seats more, HOUSE FULL NOTICE OUT (which had to be dusted first) and the biggest queue.

On checking back on our records I have the greatest pleasure of informing you, that the above programme has broken all records since 1956, not only in the takings but admissions as well.

Looking forward to playing more of your selected programmes

Kindest personal regards.

Yours sincerely,
For LENTON PICTURE HOUSE LTD.

Alan. Silvers

Alan Silvers.
Manager.

All Correspondence and Invoices to this Theatre
Any offer contained herein does not necessarily constitute a contract

-NOW GET YOUR "HOUSE FULL" NOTICES DUSTED TOO!

RENTERS' NEWS

Four directors to be assigned to 'The Longest Day'

DARRYL F. Zanuck has acquired the film rights to "The Longest Day," the best-selling non-fiction work by Cornelius Ryan. He will devote a year to preparing the subject and another year in filming.

The story deals with D-Day, June 6, 1944, from the viewpoint of four armies—British, American, French and German. Four directors of these nationalities will be assigned to the subject with a top international cast also drawn from these countries. Filming will take place on the actual locales, starting next summer.

Co-operation

Soldiers of the four countries which played a role in the D-Day story will be used in the warfare scenes and Mr. Zanuck said he had the assurance of "the complete co-operation of NATO as well as of the individual governments concerned."

He added that the theme would be "the stupidity of war—the story of little people, of the underground and of general confusion."

Another film he hoped to start early in February was "The Day Christ Died." Paul Gallico has completed the script which is based on Jim Bishop's best-seller.

"The Chapman Report," Irving Wallace's sensational book which has been six months on the U.S best-seller lists and still shows no signs of flagging, will be filmed by Mr. Zanuck's son, Richard, in January.

Big seat demand for 'Swiss Family'

THE COMPREHENSIVE newspaper and magazine coverage already achieved by Walt Disney's "Swiss Family Robinson" is making its impact on the box-office at Studio One, where the film is due to open on December 23.

Studio One's general manager, Charles Selvage, reports that advance bookings are the greatest for any Disney picture to play the theatre, and that the volume of reservations is getting heavier every day.

"Swiss Family Robinson" stars John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Cecil Parker, Sessue Hayakawa and Kevin Corcoran. Ken Annakin directed.

'The Great Caruso' and 'Kim' for re-release

TWO of MGM's money-spinners, "The Great Caruso" and "Kim," are to be re-presented by the company.

"The Great Caruso," Mario Lanza's most famous film, is to be made available again in time for Christmas week playdates. This Technicolor musical—an all-time record-breaker on its earlier showings—will be generally released on December 26. "The Great Caruso" also stars Ann Blyth, and has a magnificent music score.

Errol Flynn, Dean Stockwell and Paul Lukas head the cast of MGM's spectacular Technicolor picture "Kim," from the story by Rudyard Kipling. This picture is the first of MGM's 1961 releases—it goes out on January 15.

Other MGM pictures now available for re-presentation include "The Three Musketeers" (Lana Turner, Gene Kelly); "Easter Parade" (Judy Garland, Fred Astaire); "Mogambo" (Clark Gable, Grace Kelly); "Show Boat" (Ava Gardner, Howard Keel), and "Ivanhoe" (Robert Taylor, Elizabeth Taylor).

BIG BOOKINGS FOR 'CAN-CAN'

Decision by 20th Century-Fox to transfer "Can-Can" from the Metropole, Victoria, where it has just completed a tremendously successful run, to the Carlton, Haymarket, where it opened last Wednesday to excellent business, has re-awakened public interest in this Cole Porter musical-comedy.

Some indication of the demand for reserved seats is the application received this week by the theatre box-office for 41 tickets in mid-March from Strood in Kent.

'Mutiny on Bounty' starts shooting

THE FIRST scenes of MGM's "Mutiny On The Bounty" are now being filmed on the remote island of Bora Bora.

The Arcola production, with Marlon Brando and Trevor Howard heading a cast of many hundreds, is being filmed almost entirely in and around Tahiti. A company of more than 100 Hollywood technicians has established headquarters in Papeete, Tahiti.

Carol Reed, British director, for whom the production marks his Hollywood debut, directed Brando and 200 Polynesians in an elaborate stone fishing sequence as the start of actual filming. The company remains in Bora Bora five days for these native scenes, returning to Tahiti by boat.

Art director Mac Johnson has supervised construction of the sets, including a Tahitian village capable of housing more than 500 natives.

Upon its completion next summer, "Mutiny On The Bounty" will be released as a hard-ticket road-show attraction, following the pattern established with "Ben-Hur."

Ustinov and Lubin are partners in 'Billy Budd'

PETER USTINOV and Ronny Lubin have signed an agreement making them joint partners in the Allied Artists production of "Billy Budd." Ustinov will write, direct, and co-star in this adaptation of Herman Melville's novel, and Lubin will produce the film, which will be released through Warner-Pathe.

Robert Ryan co-stars as Claggart, master-at-arms of a British warship of Nelson's time. And Ustinov will play the ship's captain. The picture goes into production in the Spring.

CMA selling aids t boost 'Bulldog Bree '

CMA SHOWMANSHIP will be wide range of selling aids when Breed" is launched by Rank FD traditional Christmas-New Year No comedy from Pinewood.

Reflecting the importance plac sive local selling, CMA aids for th starts its Rank Circuit release on include striking foyer and material and several colourful displ strengthening local trader tie-ups.

Theatre display material is front size-plus cut-outs of Wisdom, inc brightly coloured panel at the base lettering. These will be routed rou playdates.

Large portrait blow-ups with attra captions and sets of stills providin of the laughter highlights will al matically distributed for foyer use centrepieces.

Eye-catching movement is the ke amusing two-section displays, which shop window tie-ups. Featuring With Wisdom" slogan, each unit animated Wisdom cut-out and, for appeal, incorporates a built-in stand for display of special lines.

Production peak for Paramount

PARAMOUNT studios has reached its heaviest holiday season production peak in recent company history with a total of six feature films before the cameras and a seventh due to start this week. Enthusiastic backlot veterans comment that the activity reminds them of the booming, lush Paramount days of the '30s.

With the start of shooting on Jerry Lewis's "The Ladies' Man" and Jurow-Shepherd's "Love In A Goldfish Bowl," the studio sound stages were in full swing with five pictures on the lot and one in Africa.

Current production is being augmented by the start of production on Hal Wallis's "Summer And Smoke" starring Laurence Harvey, Geraldine Page and Dolores Hart, with Peter Glenville directing.

Others are: Perlberg-Seaton's "The Pleasure Of His Company" starring Fred Astaire, Debbie Reynolds, Lilli Palmer; "On The Double," a Dena and Capri production co dy starring Danny Kaye and produced by Shavelson and Jack Rose; Jurow-Shepherd's Breakfast At Tiffany's" with Audrey Hepburn and George Peppard; and, in Tanganyika, Hawks' "Hatari" with John Wayne.

Charity premiere 'The Miracle'

WARNER-PATHE's roman "The Miracle," opens this evening (day) at the Warner Theatre, Leicester Squa a charity premiere for the Straight 8 Aid

And following on this Chri West End opening, the film goes on Ge lease on Boxing Day.

"The Miracle" is Warner Technicolor Technirama adaptation of the Reinhardt stage production which came London years ago. Two years in the the pic ture has a cast which include Roger Moore, Katina Paxinou, Gustavo Rojo and Walter Slez

PROSPER WITH ANGLO!

CMA managers see 'Pollyanna'

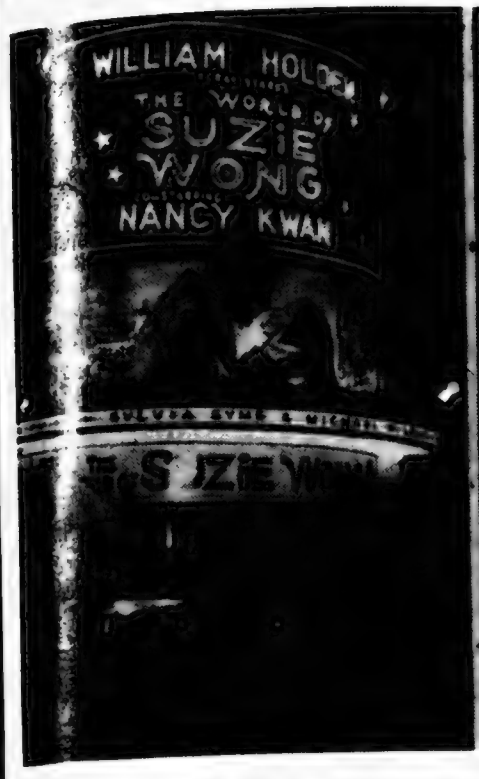
CMA managers from London and the Home Counties had a field day when they crowded the Leicester Square Theatre for a special screening of Walt Disney's "Pollyanna," due to start its general release on January 1. At the reception afterwards in the theatre's Walnut Lounge, managers had the experience of being able to see all the 26 publicity and advertising accessories comprising Walt Disney's biggest-ever promotion campaign. Displayed on large panels and in numerical order, the various items and ideas attracted much attention. This is the first time a renter's campaign book has "come to life" in this fashion. Also on view was one of the big "Pollyanna" dolls that are the centre-piece of the prizes offered in a nationwide newspaper contest—jointly arranged between the Disney Organisation and CMA, as a pre-playdate build-up for "Pollyanna." Most of the managers were accompanied by their local newspaper representatives. Left: Geoff Conway, Frank Bradley and W. A. Hockman

Above: C. Rogers, Palace, Tottenham, B. Tomkins, Odeon, Mile End, E. C. Seaton, Angel, Islington, R. G. Williams, Odeon, Park Royal; B. S. Spriggs, Gaumont, Peckham, W. L. Webb, Gaumont, Camden Town, A. Singer, Gaumont, Camden Town, J. Mendelsohn, Odeon, Highgate, and G. Sandiford, Odeon, Southall. Below: R. C. Willmott, Odeon, Walton-on-Thames; P. T. Marshall, Gaumont, Burnt Oak

LONDON GREETS 'WORLD OF SUZIE WONG'

Showmanship was the keynote of the launching of Ray Stark's " The World of Suzie Wong " at London's Plaza, Piccadilly, last week. The occasion was the United Kingdom premiere in aid of the Children's Society. Foyer of the Plaza was a blaze of colour accentuated by lanterns, specially built fittings to represent Hong Kong, and 25 beautiful Chinese girls, all wearing decorative cheongsams, who acted as premiere hostesses and guides. The guest list was headed by Nancy Kwan, who co-stars in the Paramount British release with William Holden, Sylvia Syms and Michael Wilding, and by executive producer Ray Stark. Above: F. E. and Mrs. Hutchinson with Nancy Kwan

Above: Nancy Kwan and the Crown Prince of Jordan; Earl of Westmorland and Lady Rupert Neville; Lord and Lady Kilmarnock. Below: The Duchess of Devonshire and Ray and Mrs. Stark; Nancy Kwan; Lord and Lady Cowdray



The scene outside the Plaza; Henrietta Tiarks and Jinz Graffty Smith; The Hon. Edward Ward and Countess John de Bendern

Above: F. E. Hutchinson with Irving and Mrs. Allen; John and Mrs. Trevelyan; Nancy Kwan and Russell W. Hadley, Jr. Below: James and Mrs. Carreras and Mrs. Michael Carreras ; Janet Airar, Richard and Mrs. L. Patterson ; Nat Cohen and Mrs. Hermione Somers

Production

by GRAHAM CLARKE

IT IS the prerogative, almost the duty, of young men, to have missions in life.

In this way, at least, Sidney Furie conforms. Having stepped only lately over the threshold that separates the first feature from all else, he has a serious eye on the position of producer-director, making the kind of serious films that will mean something and yet, he hopes, makes money.

At any point in the history of the trade it has been important that a few people should have such ambition—and attain it.

Attainment has yet to come for Sidney Furie: at the moment he is nearing the end of a job at Walton Studios, directing a farcical comedy called "Three On A Spree," which is the latest screen version of that perennial laugh, "Brewster's Millions."

This may seem a long way from the self-satisfying artistry of realism, but it is, in fact, a step along his road. In the first place he has the good sense to realise that all experience can be converted into learning: it is his first comedy.

Experience

Executive David Rose, of Caralan, had no qualms about choosing a very serious young man to direct a riotous comedy: he had previous good experience of the producer-director association of George Fowler and Sid Furie.

In any case, "Three On A Spree" has its virtues as a stepping stone. It is a first feature being made at high speed; 90 minutes of running time is being produced in 15 working days, plus, perhaps, a couple of days' location—and no overtime.

Furie has the initial advantages of a bright script by James Kelly and Peter Miller, a set of professional actors and actresses of great experience like Jack Watling, John Slater, Colin Gordon and Renee Houston, with Libby Morris and Cardew Robinson as guest stars, and above all, a certainty in his own mind as to what he wants to achieve.

Furie admits that he is enjoying the experience. Naturally going at such a speed, he has to dispense with most of the covering shots that are normally regarded as essential.

Young Mr. Furie is in no way arrogant when he says. "Lots of the covering that is done reflects only a lack of self-confidence on the part of the director. It's frightening how much of the footage shot ends up on the floor of the cutting room."

He likes to shoot long takes wherever possible and to use cuts only to emphasise an essential point; and he has an interesting time-and-motion style of arranging his cast so that the camera can switch from one to another with the minimum of tracking and panning.

The results so far seem to have been proving his point: it will be interesting to see whether the public agrees when United Artists releases the picture.

\+ + +

BACK SCENE.—The team making "Carry On Regardless" for Anglo Amalgamated at Pinewood had a loyal flutter on Nat Cohen's horse, Carry On, and their money was sunk without trace. Now they are suggesting that the animal be renamed, Watch Your Stern.

\+ + +

WITH the end of shooting on "Dangerous Afternoon," Theatrecraft is going into production again at Twickenham on Dec. 28.

The film is "Jungle Street," from an original story by Guido Coen, who will also produce. It is a tough teenage drama set in London and Charles Saunders will direct from a screenplay by Alexander Doré. Distribution is by Regal Films International.

\+ + +

PRODUCER Robert Aldrich is due in London today, Thursday.

He is having talks with John Mills, one of his stars in "Cross of Iron" to be made next year, and also seeing West Indian dancers in connection with his present chore, "The Last Days of Sodom and Gomorrah."

Robert S. Baker and Monty Berman, who produced, directed and photographed "The Treasure of Monte Cristo," for release by Regal Films International, discuss a shot with first assistant director Bert Batt. Location work was at Agropoli, in Italy

SEVEN months' solid work has been put in by Herman Cohen on travelling mattes, animation and miniature sets for his big-scale film "Konga" for Anglo release.

Cohen calls his method "Spectamation," and he has had the assistance of the special effects department of Denham Laboratories.

"Konga" is in Eastman Color and stars Michael Gough, Margo Johns, Jess Konrad and Claire Gordon.

\+ + +

PRODUCER Louis de Rochemont has engaged Richard Addinsell to compose the music for his AA production, "The Roman Spring Of Mrs. Stone," now being shot at ABPC, Elstree.

\+ + +

NEXT production scheduled for Anglo Amalgamated is a comedy called "Dentist On The Job," which is due to start shooting at Shepperton at the end of January. B. M. Ostrer will produce and Pennington Richarrds will direct.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists) producers George Glass and Walter Seltzer, director Michael Anderson; **"A Taste of Fear"** (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; **"Lolita"** (A.A.), producer James B. Harris, director Stanley Kubrick; **"The Roman Spring of Mrs. Stone"** (A.A. for Warner Bros.), producer Louis de Rochemont, director Jose Quintero; **"The Pursuers"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"A Very Important Person" (Independent Artists for Rank), producers, Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"Shadow of the Cat" (BHP for U-I), producer Jon Penington, director John Gilling.

MERTON PARK. — "Never-Never Murder," "Wings of Death," "The Silent City" (Anglo Amalgamated) Television commercials and documentaries.

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers.

PINEWOOD.—"Carry on Regardless" (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas; **"Flame in the Streets,"** (Rank), producer-director Roy Baker.

SHEPPERTON.—"Spare the Rod" (Bryanston), producer Victor Lyndon, director Leslie Norman. **"The Frightened City"** (Zodiac for Anglo Amalgamated), producers John Lemont and Leigh Vance.

TWICKENHAM.—Building for **"Jungle Street"** (Theatrecraft), producer Guido Coen, director Charles Saunders.

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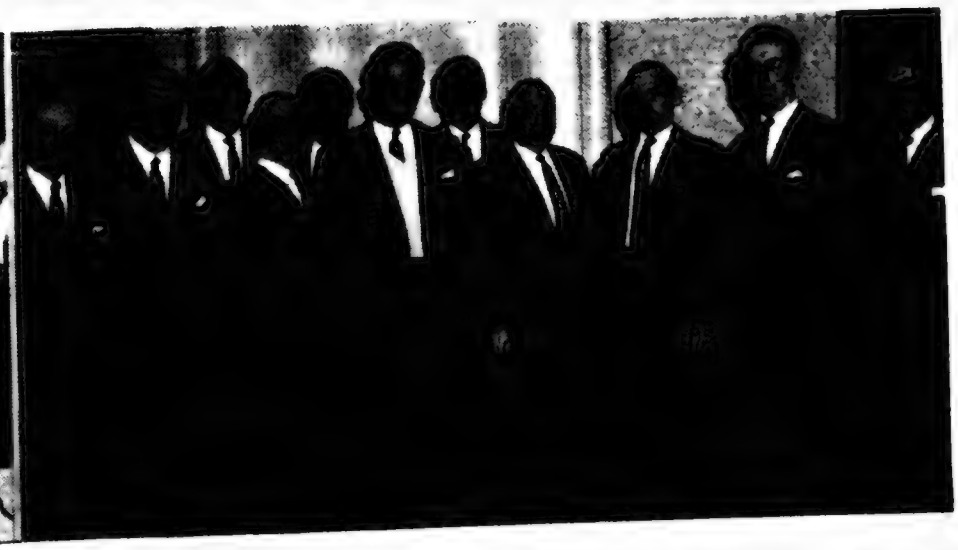
REGAL INTERNATIONAL'S FIRST CONVENTION

Regal Films International held its first convention in London last week. Guests were presented with Hellfire Club ties. A card attached read: "Congratulations! You are now a member . . ." The ties will be sold in aid of the Spastics Society on the release of Regal's latest British production "The Hellfire Club." Above: Ken Shipman, Joe Vegoda and Michael Green, joint managing directors, and Mark Gordon, company secretary



Above: Guests adjusting their Hellfire Club ties; Regal's guests and sales force—Jimmy Arnott, V. Michaelides, Ken Shipman, Bert Lawrence, Mark Gordon, Sam Stoll, George Harvey, Joe Vegoda, Eric Godwin, Alex Stone, Aubrey Bustin. Below: Bernard Charman, Joe Vegoda and Neville Breeze; John Terry jokes while speaking to the guests. Also in the picture—Bill Altria, Michael Green and Mark Gordon

Television

by TONY GRUNER

RECENTLY James Archibald delivered a special paper on the television commercial situation to the Society of Screen and TV Arts. Recalling the position in the industry shortly before the new JWT policy, he declared:

"Two or three years ago senior people in the film and television fields—and certainly theatrical agents—were highly amused when it was suggested that leading directors, etc., both for film and television, would be interested in directing advertising films. The laughter was not unpleasant. It was merely that there was total disbelief that such a state of affairs could ever come about.

"Today, writers, directors, lighting cameramen, art directors, editors—with very few exceptions the most talented, in both the fields of film and television—are prepared to work on commercial advertising films.

"Undoubtedly, three years ago there was a deserved stigma about being involved in the production of advertising films. One will not go into the reasons for this because no one section of opinion was to blame.

"If one had to give a general reason it was probably because the advertising world, both advertisers and agents, had totally failed to realise that the best results are produced by using the best talent.

Economic factors

"There was this lack of understanding primarily because the advertising profession had been brought up in two dimensions, i.e. in the production of superbly written words and wonderful still pictures.

"Certainly economic factors have played a part in influencing top talent to come into the advertising film field. In spite of the development of dramatic series for television, these have not taken the place of the falling away in British film production.

"This means that there have been very long gaps in the employment of top talent previously used on feature pictures.

"However, this economic pressure would have been quite insufficient in itself. The resistance was too great and no one was going to risk the finger of scorn and the words 'Oh, he's working on commercials now!'

"The main reason for the revolution was probably the change in the attitude of the advertisers and the advertising agents, not all of them but certainly some.

"They began to realise that they knew very little about communication by moving pictures. Once a problem has been faced then it is very much easier to solve it, and this realisation of their inadequacy meant that the advertising world turned willingly to those people who had years of experience in communicating by moving pictures.

Rewarding

"Once a few people had been persuaded to jump into the deep end, then slowly all the senior talent realised that the stigma had disappeared overnight, and that there was interesting and rewarding work to be done in the commercial field.

"Also, this increase in understanding meant that the latent young talent in the short film companies was more easily recognised. Already we have seen young directors and technicians broadening their activities and moving from advertising film to documentaries, television plays and feature films. Some highly specialised and outstanding talent has remained happily in the advertising film field."

I know figures are hard to come by in the tv commercial industry as, unlike the film trade, production returns, cost and other factors are not analysed by one central body like the Board of Trade.

Each advertising agency knows its own budgets and the quality of the work of the major production companies. Most of the information on tv commercials springs from the weekly screening at 10 o'clock each Monday of all new commercials by ITV, under the title of "Monday's Newcomers."

Here the agencies can watch the work of all the production companies and note the new clients, if any, of their advertising competitors.

In the last twelve months these screenings have indicated that there are about 20 major spenders on tv. The firms are Daz, Persil, Omo, Birds Eye Frozen Foods, Bluinite Tide, Surf, Stork Margarine, Camay, White Tide, Maxwell House, Hoover, Holiday Camps, Fairy Snow, Flash, Oxydol, Kit-E-Kat, Hoovermatic, leans tooth paste, Spangles and Kellogg'

Each of these companies spent at lea million on the production and exposu commercials.

Who made the commercials? Anglo-Sc TVA, Guild Television, World Wide, V Productions, Digby Turpin and Studio La The directors included Jack Lee, Paul Dic Leonard Reeve, Michael Law, Pat Jackso David Paltenghi.

These figures indicate a further factor commercial makers. The important tv film usually first assigned to about ten of the n and most experienced production companies.

First choice

Not in the preceding list but among the m are AB-Pathe, Shaw and Halas and Batch These are units employing over 20 people their own studio facilities.

The majors were given first choice of 50 cent. of the work, the remaining 50 per c goes to those companies which are available who can be relied upon to provide an adeq service.

That was the situation up to the beginn of the year. Today the situation is much mo fluid. The top agencies like J. Walter Thomp son, Young and Rubicam, Foote, Cone a Belding, Colman Prentice and Varley, McCann Erickson, Crawfords, Bensons and John Hobs are competing more and more to secure ne directors, cameramen and other creative techni cians.

They are less interested in a package deal from a major production company and more keen t get the right unit to interpret the commerci in the best quality manner.

Only the big production companies like Anglo Scottish, TVA, The Guild, AB-Pathe and Worl Wide who are now enjoying the largest shar of the tv business and are steadily reinforcing their creative staff, will be able to stand th pace.

Even these large companies, in their brighte years of business, can only expect between 1 per cent. and 15 per cent. net profit. Compani which rely on their technical facilities and who creative force is merely adequate are likely to b driven to the wall as this competition grows.

New groups

Into this void are coming the new creati forces, Joe Janni and Jack Lee's Augusta, H. M Lloyd, Leon Clore and his company with Ca Reisz, Relph-Dearden Productions and individu director-producers like Cy Endfield, T Kotcheff, Pennington Richards.

These new groups are being sponsored a given guaranteed work by the major agenci They will get the cream of the business a generally be allowed to choose their own studi in which to work. The list is still not compl as the industry has many creative people in midst who could still be tempted into tv co mercials.

Just as the film business with the pick choose policy on its patrons, became m selective in its production of quality pictu so in a different way this change is taking pl in the production of tv commercials.

In 1961 more of the industry's best crea people will be employed on commercials for money is good the technique is enthralling it is not an unpleasant way of spending a co of weeks while waiting to get the go-ahead fr a distributor that the deal for a feature film ready for signing.

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REVIEWS

-continued from page 9

not to...ure an aim. Its cast is, however, talent-packed and thanks to its eager and resourceful team work many laughs are scored on the colour... if crackpot, wicket. Very good British title a... star light booking.

Story.—Tough, tippling fourth formers at St. Trinia's climax a series of wild capers by burning down the school and landing in the dock at the Old Bailey. Through Professor Canford, a wily pedant, and the Judge's infatuation for Rosali..., a curvaceous sixth former, the kids are acquitted. Canford then takes over a temporary school and is helped by Miss Harker-Packer, a very peculiar headmistress, while Flash Harry, the ex-boot boy, runs a matrimonial agency for the older girls. Alphonse O'Reilly, a suspicious character, acting as go-between for an Eastern potentate who wants wives for his sons, hangs around. At the same time, Kemp-Bird, a police superintendent, is kept busy evading husband-hunting Ruby Gates, a policewoman, and watching the school. The artful O'Reilly sends the sixth form wenches on a "cultural tour" of Greece, but the Government education authorities take notice and alert the army. No matter, it's the fourth form girls, led by Lolita, a little baggage, who ultimately save their seniors, now in Arabia, from a fate worse than death. They then return to St. Trinian's, where a fresh reign of terror breaks out.

Production.—The picture, which, incidentally, is spiced with sex, yet can be shown to all but tots, quickly leaves the quadrangle and stages its major highlights among narcissistic Civil Servants, aboard ship and in the Orient. Julie Alexander and Ann Wain do their stuff as Rosalie and Lolita, Cecil Parker, Joyce Grenfell, George Cole and Irene Handl never miss a trick as Canford, Ruby, Flash Harry and Miss Harker-Packer, and guest artists Sidney James and Dennis Price have their moments as Alphonse and a pompous Government official respectively. The supporting players, too, are on their toes. Its central theme is nothing if not flexible, but so many establishments are ridiculed that the fooling occasionally gets out of hand before the showmanlike "this is where we came in" curtain drops. Funny as the crazy shenanigans are, they would, oddly enough, have been even more hilarious if its director had maintained some discipline "on the floor." As for the technical presentation, it measures up to all demands, and there are many neat verbal cracks.

Points of Appeal.—Lively, if preposterous, tale, box-office title and stars, series values and bizarre background.

None But the Brave

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Color. Featuring Richard Basehart, Danny Bravo and Stu Erwin. Produced and Directed by George Sherman. Written by D. D. Beauchamp. Director of Photography, Alex Philips. Music by Raul Lavista. 7,568 feet. Release January 30, 1961

SUNNY comedy drama, set in New Mexico and given CinemaScope-and-De Luxe Color treatment. It concerns an Indian orphan who lavishes his affections on an old priest and a horse and, through the latter, raises money for the former's church fund. There is no romantic interest, but the antics of the lad, plus some lively banter between the priest and a broad-minded doctor, smoothly offset the whimsy. The cast, too, is shrewdly balanced, while its authentic exteriors definitely please the eye. Good "double bill."

Story.—Mike Littlebear, an orphaned Indian, wants to help Father Walsh, the ageing and caring local priest, whom he worships, rebuild his crumbling church. Father Phelan, Father Walsh's young assistant, has a genuine regard for Mike, and Doctor Mills, the village sawbones, also has a friendly feeling towards the lad. A few months before the annual County Fair, Mike and Doctor Mills start training El Pueblo, a horse Mike had found apparently abandoned, for a two thousand dollar race. Mike and Doctor Mills, who secretly acts as commission agent for the priests, back El Pueblo heavily with Rex Allen, the famous cowboy. Rex, too, has a horse entered, but El Pueblo, ridden by Mike, wins. Rex recognises El Pueblo as a colt he had once owned, but Mike runs off rather than surrender the animal. He and El Pueblo have a few near squeaks in the hills, but finally everything is tightly sewn up.

Production.—The picture has neither heroine nor villain, yet gets along comfortably without sex or rough stuff. Danny Bravo is a likeable and intelligent Mike, Arthur Shields and Stu Erwin share many laughable moments as Walsh and Mills, Richard Basehart is sound as Phelan, and Rex Allen, who sings the signature tune, scores as himself. The religious sentiment lightly nudges the heart, its animal sequences are engaging, and the horse racing is exciting. Its ending, although a trifle delayed, leaves no loose strings, and the New Mexican backgrounds are a treat.

Points of Appeal.—Happy story, very good characterisation, popular humour, picturesque staging, CinemaScope, De Luxe Color and U certificate.

The Walking Target

United Artists. American (A). Featuring Joan Evans, Ronald Foster and Merry Anders. Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Stephen Kandel. Director of Photography, Maury Gertsman. Music by Paul Sawtell and Bert Shefter. 6,570 feet approx. Release January 9, 1961

HARD-HITTING regeneration melodrama. It's about an ex-convict who, following violent trouble over hidden loot, decides to surrender his ill-gotten gains and go straight. The parable is far from subtle, but nevertheless furnishes valid excuses for meaty action, culminating in popular romance. Vigorously acted and adequately staged, it'll satisfy the "ninepennies." Reliable "second."

Story.—Nick Harbin, a handsome hold-up man, serves five years for his part in a two hundred and sixty thousand dollar robbery. On his release, he is met by Susan, his old girl friend. Max Brodney, a detective, tails Nick to Susan's cabin, where Dave Prince, a former associate, greets Nick. Later, it transpires that Susan and Dave, secret lovers, working for Hoffman, a big operater, are seeking Nick's haul. The money is hidden in a car owned by Gail, innocent widow of Nick's unlucky accomplice, and terrific fights for the cash ensue. Finally, Gail persuades Nick to hand it to the authorities. Brodney arrests Hoffman's aides, and Gail and Nick start life anew.

Production.—The picture quickly gets into its stride and, apart from a few "parlour tricks" involving Susan, keeps moving. Joan Evans makes a strong-willed Gail. Ronald Foster convinces as the reformed Nick, Merry Anders registers as the two-timing Susan, and Harp McGuire, Robert Christopher and Berry Kroeger meet all demands as Brodney, Dave and Hoffman. Its ending, at once stern and happy, will appease the womenfolk, the backgrounds are suitably varied, and there is not too much talk.

Points of Appeal.—Stoutly carpentered tale, virile team work, hearty scraps, sly feminine angle and realistic atmosphere.

Shoot the Pianist

Gala. French (X). Featuring Charles Aznavour, Nicole Berger and Marie Dubois. Direction and Screenplay by Francois Truffaut. Director of Photography, Raoul Coutard. 7,200 feet approx. Release not fixed

OFF-BEAT gangster comedy melodrama, made in France but given English sub-titles. It records the astonishing ups and downs experienced by a cheap café pianist who has a jinx on women. Director-cum-script writer Francois (The 400 Blows) Truffaut scrambles farce, frank bedroom capers and stark tragedy and partly serves the extravagant dish in flashback. The overall, heightened by appropriate music, is fascinating Continental screwball fare. Good art and commercial house "double bill."

Story.—Charlie Koler, one-time famous pianist, whose wife, Therese, had committed suicide after revealing that his early success was entirely due to her infidelity, takes a job at a low saloon. He falls for Lena, a waitress, but shares his bed with Clarisse, a prostitute who, during the day, cares for Charlie's small brother, Fido. Lena has great hopes of rehabilitating Charlie, but Charlie accidently kills Plyne, a tough bartender, during a quarrel over Lena. He heads for a family mountain cottage, but is quickly followed by Momo and Ernest, crooks double-crossed by Charlie's shady older brothers, Chico and Richard. In the gunplay that ensues, Lena is fatally injured, and Charlie returns to the sleazy joint and obscurity.

Production.—The picture, handled by Francois Truffaut, has a lunatic script written by the director himself, yet its central character makes a substantial peg for humour, sex and uncompromising "thick ear." Charles Aznavour cleverly plays Charlie, who, although meek, is no mean performer on the mattress: Nicole Berger, Marie Dubois and Michele Mercier are quite an eyeful as Therese, Lena and Clarisse: and Claude Mansart and Daniel Boulanger amuse as Momo and Ernest. The film's unconventional approach, accompanied by appropriate tunes and snappy English sub-titles, give it quite an edge.

Points of Appeal.—Intriguing tale, unusual treatment, sex, excitement and obvious exploitation angles.

Behold Thy Son

Gala. Japanese. (U) Photographed in Eastman Color. Featuring Chikage Awashima, Yunosuke Ito and Koji Shitara. Directed by Heinosuke Gosho. Screenplay by Kennosuke Tateoka and Keiji Hasebe. Director of Photography, Yoshio Miyajima. Musical Director, Yasushi Akutagawa. 9,360 feet approx. Release not fixed

DOMESTIC melodrama, photographed in Eastman Color. A Japanese production, given English sub-titles, it concerns a small boy who resents sharing his mother's love with his war-repatriated father and baby sister. The tale doesn't take the shortest route to its happy ending, but sensitive acting and sympathetic direction prevent interest from flagging. It definitely has the human touch and proves that Oriental and Occidental hearts have much in common. Good art house woman's film.

Story.—After nine years as a prisoner of war, Ichiro Yoshida returns to Japan from China and is welcomed by Machiko, his wife, and Kiyoshi, his young son. Ichiro has difficulty in adjusting himself both at home and at work, while Kiyoshi, used to his mother's undivided attention, sulks. Kiyoshi feels even more neglected and misunderstood when his baby sister arrives. Kiyoshi's teacher tries to help him, and Ichiro shows his son greater affection, but things worsen and Kiyoshi runs away. Exhausted, Kiyoshi calls at the home of Yukiki, a kindly neighbour. Through her, Kiyoshi and his parents eventually find understanding and happiness.

Production.—The picture, a refreshing change from sex-ridden foreign films, poses problems that arise everywhere and, equally important, offers solutions that are emotially compelling. Koji Shitara's portrayal as Kiyoshi is entirely free from precocity, and Chikage Awashima, Yunosuke Ito and Kinuyo Tanaka meet all demands as Machiko, Ichiro and Yukiki. The activities of mischevious boys accelerate pen-ultimate action, while the good neighbour policy contributes to an amiable fade-out. Its staging is authentic, and the Eastman Color photography first-class.

Points of Appeal.—Compassionate story, competent acting and treatment, fluent English sub-titles, Eastman Color and "U" certificate.

ARCHWAY 3 GIRLS - THE PREY - OF DESPERATE MEN LOST LIVES A AVAILABLE NOW

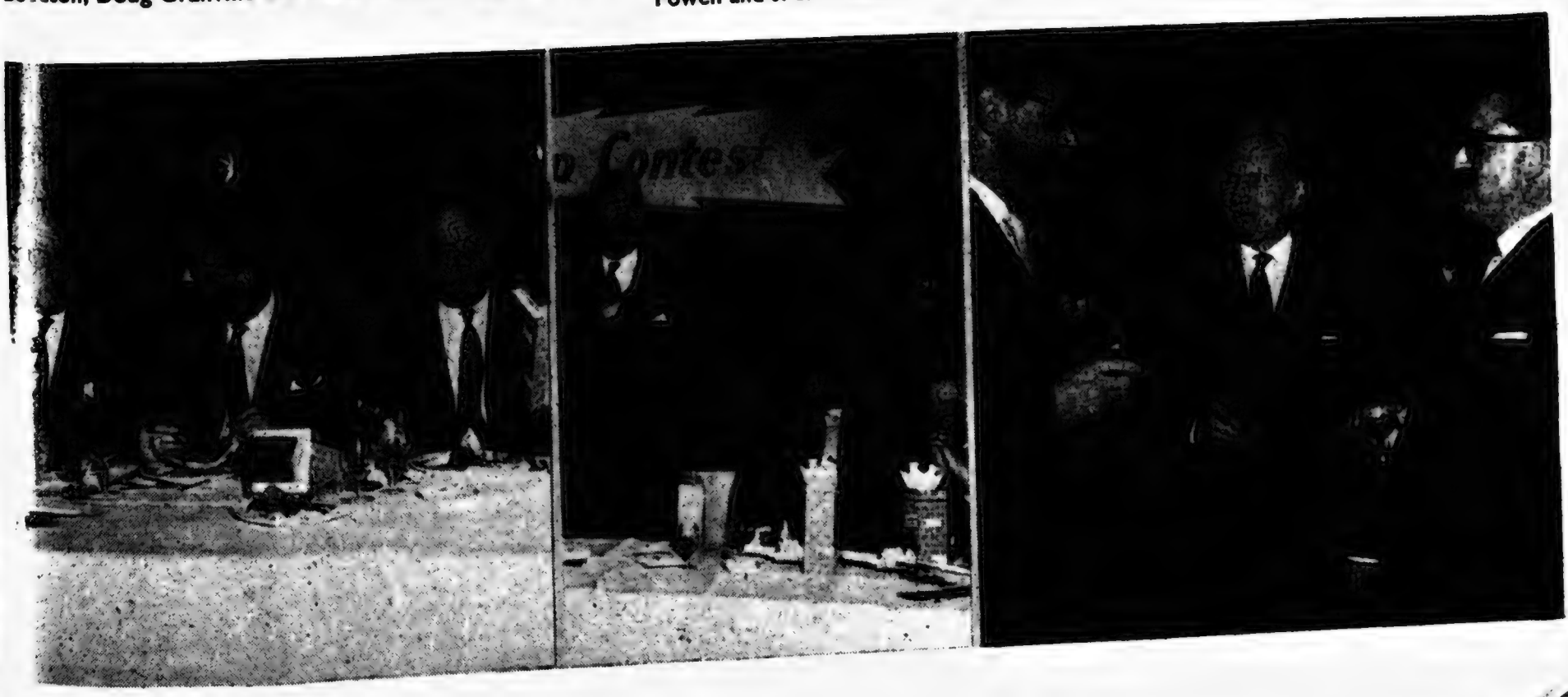
CMA's 1960 Showmanship lunch

CMA'S 1960 Showmanship Luncheon was held at the Mayfair Hotel last week to honour prizewinners in the recently-concluded contest. During the luncheon, John Davis named Harry Murray, of the Gaumont, Sheffield, as the year's CMA Champion Showman and presented awards to him and the other prizewinners. Among the guests were managing directors of renting companies, producers and every manager who had won a cash award during the year. Above: Harry Murray receives his trophy from John Davis; group at the top table, David Kingsley, Fred L. Thomas and Leslie Parkyn

Above: Harry Murray, Kenneth Winckles and David Kingsley applauding John Davis; Charles Young chatting with members of the judging panels: L. Page (Odeon, Leicester), K. Gasper (Odeon, Hornchurch), B. Bint (Odeon, Sale) and T. D. Short (Rialto, Southampton). Below: Champion runner-up A. G. Crisp (Odeon, Southend) receives his award; Ivor Smith, Louis Elliman, Charles Goldsmith, Dick Hamer and Kenneth Hargreaves; R. Crawshaw (Odeon, Taunton) receiving his prize

Above: Fred Thomas, Betty Box and Monty Morton; F. R. Poole accepting the winning region award on behalf of D. B. Williams, Midlands, who was absent through illness; managers L. Page, K. Gasper, B. Bint, T. D. Short and R. A. Dunbar, Academy, Brighton

Above: Charles Young and Kenneth Winckles; Doug Granville, Jimmy Pattinson, Colan MacArthur, Fred Hutchinson and Ralph Thomas; Harold Boulson, Doug Granville and Geoff Conway. Below: Fred Hutchinson, Ralph Thomas and Earl St. John; Kenneth Winckles speaking; Theo Cowan, Vic Powell and J. S. Smeedon



Showmanship

by FRANK HAZELL

DURING recent years the importance of the critics has increased considerably. Newspapers that used to squeeze their critics' reviews into a corner of the page now give them prominence.

Two Sunday papers, the *Observer* and *Sunday Times*, have a special magazine supplement which is devoted almost entirely to reviews of plays, films, books and music. Other papers, like the *Daily Express* and *Daily Mail*, also give top places to their critics and only a few of the press now still treat criticism as another form of sensational journalism.

The interesting point about all this is that there must be a demand from the newspaper readership for this kind of informed comment—the newspapers must feel they now have a sufficiently high intellect of readership for such reviews to be taken seriously.

Much of the credit for this has been given to television which, through its magazine programmes and those featuring the various arts, has made the artist and performer familiar to the mass audience. Discussions have been encouraged and comments invited. Another interesting facet of this widening emphasis on criticism is that even when a play or film is slated by the critics, the public deserves the right to decide for itself.

In showmanship for the cinema, these trends should be of particular importance, for they prove that there is a growing public anxious to treat the film as an art. It also points to the fact that an intelligent approach to showmanship can have good returns. Obviously, the older and well-tried methods of showmanship remain, but films such as "Saturday Night and Sunday Morning," show how the wind of change is blowing.

Considering the great changes that have taken place in the cinema during the past two or three years, a "new" cinema was bound to appear. I think many of the recent successes show this to be a virile and adult cinema, one which needs adult selling—and one which appeals to the intellect rather than to sensationalism.

NEW MEMBERS

The following are enrolled in "KINE." Company of Showmen:

W. E. Day, A/M, Majestic, Gravesend.

A. G. Ingledew, Odeon, Finchley.

J. C. Pleasants, Gaumont, Gillingham.

D. C. Shelton, Odeon, Camberley.

T. Toole, Odeon, Blackheath, Nr. Birmingham.

J. P. Williams, Gaumont, Wembley.

SEALS OF MERIT

N. J. Hartle (first), Capitol, Bolton (Life Member No. 272.)

B. Sorger (first), Majestic, Gravesend (Life Member No. 207.)

H. S. Bish (third), Gaumont, Chippenham. (Life Member No. 278.)

E. Larrosa (sixth), Gaumont, Bootle. (Life Member No. 139.)

THE COMPANY OF SHOWMEN

Theatre became a flag day depot

RECENTLY **Nat Grossman,** Ritz, Richmond, heard that the Thames Valley branch of the League of Jewish Women (a charitable organisation) needed a depot in connection with a flag day collection for polio sufferers. He agreed to let them use his theatre for this purpose. It entailed his getting there at 7 a.m. to let them in to see to the distribution of the collection boxes. It was well worth while, for later he received a letter of appreciation of his action.

November 5 was well "remembered" at the Ritz by the promotion of a "parade of guys" made by the Minors, the best receiving prizes of vouchers for fireworks. The occasion was also used for a little careful instruction, given by an officer of the local fire brigade, on how to avoid mishaps with fireworks. This officer and one of two newspaper representatives present judged the entries in the parade, and good publicity resulted in the *Richmond Times* and *Richmond Herald*.

Exceptional

P. Levine, Savoy, Stoke Newington, for "Watch Your Stern" embarked on quite an exceptional drive that, he says, was well and truly "launched."

In addition to four shop displays (cycles, electrical, cosmetics and a department store, I notice he varies his sites each week) he had 20 b.o. cards in public-houses, cafes and restaurants all over the district. He believes there could be few people in the vicinity who did not know where and when the film was to be shown.

The foyer was turned into a "ship," the Mayor and Mayoress came along as his guests and were received by a guard of honour drawn from the S. Newington Sea Cadets, nearly 50 of whom were present.

The decorated float toured the town, cut-outs were on all the doors, and the "Anchor" cigarettes tie-up was fully exploited with a foyer display. The midnight preview on the Thames greatly impressed the press and they did this manager proud.

From **L. T. Grou and Miss A. Hartley,** Regal, Woolwich, I have received an enthusiastic report of the way in which the fifth birthday of this modern theatre was recently celebrated.

Among the items covered was a special birthday contest in association with the *Kentish Independent*. A most unusual theme was chosen for this competition with entrants invited to estimate the length of carbon burnt in the arcs at the Ritz since the cinema opened. It was thought this would throw up an easily identifiable winner, but among the mass of entries were several so close to the true figure that judging was very difficult.

However, the winner was eventually found—in hospital awaiting an operation! She will have her prize (a trip to Shepperton studios) when she is discharged.

All those close to the result were invited as guests to the actual birthday performance.

A five-tier birthday cake was baked by a local confectioner (who has provided a cake for all the preceding birthdays) and given by the theatre to the Goldie Leigh Hospital, Abbey Wood, in the presence of the Mayor, Mayoress and 150 excited children.

The birthday performance was marked by the civic leaders, "top brass" from Woolwich Garrison, two stars of the birthday programme film, and a detachment of an RA (TA) Searchlight Battery from Twickenham, who lit up the sky of the town and proved that (for that night at least) the Regal was the brightest spot in the district. The matron and senior staff of the Goldie Leigh Hospital and other people of local note were also present.

The *Kentish Independent* gave the celebrations quite exceptional support, and one of the directors of the paper was present.

An interesting feature was that the local Rexco dealers presented a 14-lb. bag of the fuel to every OAP entering the theatre with an OAP ticket.

The cake was on show in the foyer throughout the week.

An outstanding campaign in all respects.

A. E. Williams, Odeon, Ealing, had a series of effective displays for "Inherit the Wind" featuring the design motif of the two facing heads. He also used a street stunt of a man in legal wig and gown distributing leaflets in the market and other centres where the crowds gather. This appears to have been most effective and the series of pictures Mr. Williams has sent, shows the wide leaflet distribution.

Students' rag

R. H. Romaine, ABC, Leeds, had an excellent float for "Circus of Horrors" in the town's Students' Rag Day parade. This was held on the Saturday prior to playdate and overprinted balloons and leaflets were distributed from the float.

Cut-out trapeze acts, three-quarters actual size, were mounted in the foyer and suspended to achieve a mobile effect. Lighting in the theatre foyer was also changed to green in order to heighten the "horror" effect, and understand this, with the accompanying display material, achieved an ideal atmosphere for the film.

D. H. Western, Regal, Gloucester, arranged a special preview for "The Nun's Story," to which a selection of town traders who meet the public were invited. Proprietors and managers of hairdressing salons, shop assistants and representatives from the Town Hall, police and Church dignitaries, were among his guests.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, D. [illegible]., Regal, Kirkcaldy: Public relations, Theatre pu[illegible]city, A French Mistress (3). **Alner, R. M.,** A[illegible]., Whiteladies, Bristol: The Mobster, Beat Girl [illegible]). **Affolter, L. M.,** Odeon, Crewe: Jazz on a [illegible]ummer's Day. **Amies, A. G.,** Broadway, Pet[illegible]rough: The Lost World. **Alexander, J.,** Gaum[illegible] Wolverhampton: The Gallant Hours. **Allgood,** [illegible]V., Empire, Mansfield: The Gallant Hours. [illegible]ew, **Miss M.,** Odeon, Kenton: All the Young M[illegible] **Alexander, R.,** Odeon, Bilston: Never Let Go. [illegible]ke Mine Mink (2).

BLEASE, G [illegible]B., Odeon, Bolton: The Story of Ruth. **Bint, B.,** [illegible]eon, Sale: The Savage Innocents. **Bee, J.,** Odeon [illegible] Worcester: From the Terrace. **Barton, E. D.,** O[illegible]on, Bath: The Story of Ruth. **Browne, J. E.,** O[illegible]on, Yeovil: Make Mine Mink. **Bowen S. H.,** O[illegible]eon, Newport: Wild River. **Beacham, V.,** Odeo[illegible] Herne Bay: Hell is a City. **Bish, H. S.,** G[illegible]mont, Chippenham: Around the World in 80 D[illegible]. The Savage Innocents (2). **Brannan, J. W.,** [illegible]Odeon, Burnage: Make Mine Mink. **Bennett,** [illegible]. **E.,** Gaumont, Burslem: The Bellboy. **Bird, T. W.,** Gaumont, Whitley Bay: The Lost World. **Booty, Miss J. A.,** Odeon, Faversham: Sons and Lovers. **Beetles, B. W.,** Odeon, Cheetham Hill: Mike Mine Mink. **Barr, R. E.,** Astoria, Glasgow: The Savage Innocents. **Bennett, R. W. G.,** Gaumont, Nottingham: Piccadilly Third Stop. **Barnes, E.,** Gaumont, Crewe: The Brides of Dracula.

COOK, R. L., Savoy, Swindon: Public relations, The French Mistress (2). **Charles, R.,** Regal, Camberwell: The Nun's Story, Light Up the Sky, Dentist in the Chair, Ice Palace, Hercules Unchained, Let's Get Married (6). **Crockett, R. E.,** Elite, Nottingham: Public relations, The Sign of the Gladiator (2). **Cook, R. L.,** Odeon, Middlesbrough: Can-Can. **Crawshaw, R.,** Odeon Taunton: The Lost World. **Carter, E. C.,** Odeon, Ilford: The Apartment. **Cross, P. A.,** Odeon, Shirley: Wild River. **Craig, B. I.,** Odeon, Cardiff: The Brides of Dracula. **Clark, C.,** Odeon, Scotstoun: The Savage Innocents. **Crawley, V. A. H.,** Odeon, Sevenoaks: Suddenly Last Summer. **Cranfield, G. W.,** Odeon, Oldham: The Chaplin Revue.

DONKIN, W. T., Odeon, Motherwell: Suddenly Last Summer. **Ditcham, C. T.,** Odeon, Kingston: All the Young Men. **Dunbar, R. A.,** Academy, Brighton: Let's Make Love. **Davis, P.,** Odeon, Harlow: The Nun's Story.

ELCOCK, G. P., Odeon, Deal: The Chaplin Revue.

FERGUSON, A., A/M., Carlton, Islington: The French Mistress, Never Take Sweets From a Stranger, Hannibal, Sands of the Desert, Ice Palace, Oceans Eleven (7). **Fray, R. W.,** Gaumont, Hinckley: Savage Innocents. **Freedman, L.,** Odeon, Perry Barr: Wild River, The Unforgiven (2). **Fewin, G. D.,** Gaumont, Rochester: Strangers When We Meet, Suddenly Last Summer (2). **Finnis, H.,** Gaumont, Allerton: Savage Innocents.

GOODE[illegible]Y, J. M., Regal, Bicester: Sergeant Rutledge, The [illegible]n Commandments, Sands of the Desert, Follo[illegible] That Horse, Ice Palace, Trials of Oscar Wilde (6). **Gillan, A.,** A/M., Rex, Motherwell: Circu[illegible] of Horrors, Follow That Horse, Cockleshell Hero[illegible] From Here to Eternity, The French Mist[illegible]s (5). **Gislingham, E. A.,** Gaumont, Chel[illegible]ham: From the Terrace. **Green, J. A.,** Wes[illegible]nd, Birmingham: Can-Can. **Gilchrist, B.,** Gau[illegible]nt, Carlisle: There Was a Crooked Man. **Graf[illegible], T. C.,** Odeon, Woolwich: The Apartmen[illegible] **Gordon, R. E.,** Odeon, Llanelly: The Unf[illegible]iven. **Greaves, W. L.,** Gaumont, Dudley: Five [illegible]tranded Women. **Greenwood, C.,** Odeon, Lan[illegible]ter: The Story of Ruth. **Goss, R. P.,** Gau[illegible]nt, Chorlton: Doctor in Love, In the Nick (2).

HAR[illegible] J. W., Regal, Great Yarmouth: The Purple Pla[illegible] Foxhole in Cairo, The Wind Cannot Read (3). **Harvey, J.,** Odeon, South Shields: The Un[illegible]given. **Hartle, N. J.,** Capitol, Bolton: Sands of [illegible]e Desert. **Harris-Quelch, A. M.,** Gaumont, Da[illegible]ham: The Apartment. **Honeyman, R. G.,** Od[illegible]n, Ayr: Suddenly Last Summer. **Herbert, E.,** G[illegible]mont, Chadwell Heath: There Was a Crooked M[illegible] **Hubball, H.,** Odeon, St. Albans: There Was a [illegible]ooked Man. **Hunter, C.,** Odeon, Warrington: T[illegible] Unforgiven. **Higgins, H.,** Gaumont, Burton-o[illegible]rent: The Last Days of Pompeii. **Howes, G.,** G[illegible]mont, Salisbury: Suddenly Last Summer. H[illegible]man, L., Gaumont, Weston-super-Mare: P[illegible]adilly Third Stop. **Hall, H.,** Cavendish, Derby: P[illegible]lic relations, Children's club (2). **Hockings, K J.,** Odeon, St. Austell: Visit to a Small Planet, I[illegible] the Nick (2).

JONES, D. E., Odeon, Port Talbot: Dentist in the Chair. **Jefferies, A. F. G.,** Odeon, Whitton: There Was a Crooked Man.

KELLY, P. N., Odeon, Whalley Range: Make Mine Mink.

LONGLEY, J. N., Empress, Sutton Coldfield: Public relations, Children's club, Newsreel publicity (3). **Leivers, P. S.,** Odeon, Stourbridge: The Savage Innocents. **La Haye, A.,** Gaumont, East Ham: Let No Man Write My Epitaph. **Lendrum, E. P. M.,** Odeon, Sittingbourne: Psycho. **Larrosa, E.,** Gaumont, Bootle: Wild River. **Lockyer, G.,** Odeon, Stafford: Savage Innocents, Lords of the Forest (2). **Lloyd, T. L.,** Gaumont, Wednesbury: Children's club. **Lines, A. G.,** Regal, Coventry: In the Nick. **Lowe, D. P.,** Gaumont, Ipswich: The Lost World.

MANHIRE, C. G., Roxy, Blackheath: Public relations. **Moore, G.,** Gaumont, Barnsley: Suddenly Last Summer. **Milborrow, K.,** Odeon, South Norwood: The Apartment. **Monteith, S. C.,** Gaumont, Anniesland: Make Mine Mink. **Murray, H.,** Gaumont, Sheffield: There Was a Crooked Man.

NEWTON, A., Music Hall, Chester: In the Nick. **Norrie, M. N.,** Odeon, Andover: Psycho.

PARKER, R. W., Savoy, Exeter: Hannibal, The Dark at the Top of the Stairs (2). **Pulman, P. C.,** A/M., Westover, Bournemouth: The Nun's Story, Oceans Eleven, Sergeant Rutledge, Village of the Damned, The French Mistress, Hannibal (6). **Post, W. F.,** Odeon-Astoria, Brixton: The Apartment. **Pass, D. H.,** Odeon, Dudley: The Story of Ruth, Wild River (2). **Parks, J. F.,** Gaumont, Redditch: The Gallant Hours. **Pearce, F. W. R.,** Gaumont, Trowbridge: Around the World in 80 Days. **Parnham, S. E.,** Odeon, Alfreton: Wild River.

RATCLIFFE, P., Regal, Wembley: Public relations, Watch Your Stern (2). **Romaine, R. H.,** ABC, Leeds: Watch Your Stern, The Flesh and the Fiends, The Nun's Story, Ice Palace, Ocean's 11, Newsreel publicity, Public relations (7). **Rowling, E. K.,** Odeon, Guildford: The Apartment. **Ross, I.,** A/M., Gaumont, Luton: The Gallant Hours. **Robertson, H. A.,** Gaumont, Bromley: The Apartment. **Reay, F.,** Odeon, Sunderland: The Brides of Dracula. **Roberts, C. W.,** Odeon, Wrexham: The Savage Innocents. **Raistrick, R.,** Odeon, Sheffield: The Entertainer. **Roberts, R. B.,** Odeon, Watford: There Was a Crooked Man. **Roberts, C. W.,** Odeon, Wrexham: Never Let Go.

SMITH, J. L., Ritz, Edinburgh: Dentist in the Chair, A French Mistress, The Flesh and the Fiends (3). **Sones, S. R.,** Gaumont, Walsall: Wild River. **Scardifield, J. A.,** Odeon, Dover: Strangers When We Meet. **Smith, K.,** Cinerama, Glasgow: From the Terrace. **Seals, E. S.,** Odeon, Woking: Theatre publicity. **Shelton, D. C.,** Odeon, Camberley: Psycho. **Saunders, J.,** Odeon, Manchester: There Was a Crooked Man. **Sparrow, D. G.,** Ritz, Southend: The Entertainer. **Sherwood, W.,** Hippodrome, Colchester: Brides of Dracula. **Sheppard, H. P.,** Regal, Colchester: Theatre publicity. **Spector, L.,** A/M., Let No Man Write My Epitaph. **Smith, P. A.,** Angel, Islington: There Was a Crooked Man. **Silander, H.,** Gaumont, Reading: Psycho. **Scott, J. H.,** Walpole, Ealing: All the Young Men. **Sewell, G. E.,** Odeon, Romford: The Apartment, There Was a Crooked Man (2). **Simpson, A.,** Gaumont, Ayr: In the Nick. **Simpson, C. K.,** Odeon, York: Inherit the Wind. **Saunders, J. V.,** Odeon, Morecambe: The Story of Ruth. **Street, A. W.,** Odeon, Richmond: The Apartment. **Shepheard, G. H.,** Odeon, Halifax: Children's club, Make Mine Mink (2). **Sones, S. R.,** Gaumont, Walsall: The Story of Ruth. **Serrell, R. S.,** Gaumont, Chesterfield: The Brides of Dracula.

TRIBE, C. J., A/M., Commodore, Hammersmith: The Wonderful Country, Curse of the Undead, The Bramble Bush, Bluebeards' Ten Honeymoons, The Angry Silence, Inn for Trouble, Carry on Constable (7). **Tallantire, L. H.,** Essoldo, Scunthorpe: The Entertainer. **Tucker, J.,** Odeon, Weymouth: A Terrible Beauty, Lords of the Forest (2). **Taylor, R.,** Regent, Brighton: The Entertainer. **Tighe, T.,** Gaumont, Barnstaple: Cone of Silence. **Tompkins, B.,** Odeon, Mile End: There Was a Crooked Man. **Thomas, B. R.,** Odeon, Brentwood: There Was a Crooked Man. **Thornton, P. J.,** Gaumont, Northampton: Suddenly Last Summer. **Thornton, A. F.,** Odeon, Burton: The Savage Innocents. **Taylor, E. M.,** Odeon, Hinckley: The Last Days of Pompeii, The Chaplin Revue, Public relations (3).

VERNALL, E. R., Grange, Dagenham: Piccadilly Third Stop. **Verity, J. F.,** Regal, Halifax: A French Mistress, Ocean's 11, The Flesh and the Fiends, Circus of Horrors, Light Up the Sky, Peeping Tom (6). **Vicary, D. W.,** Odeon, Temple Fortune: Strangers When We Meet.

WATSON, C. S., Elite, Middlesbrough: Public relations. **Wootton, D. J.,** A/M., Ritz, Nuneaton: Ocean's 11. **Williams, M. S.,** A/M., Astoria, Brighton: Public relations. **Wilbor, H.,** A/M., Gaumont, Bradford: The Brides of Dracula. **Witts, F.,** Odeon, Gloucester: On the Terrace. **Webb, A. C.,** Odeon, Canterbury: Wild River. **Wyeth, C. P.,** Odeon, Reading: Children's club, Press publicity. **Wilton, N. A.,** Odeon, Winchester: Suddenly Last Summer. **Watts, D. J.,** Odeon, Salisbury: Let's Make Love. **Willmott, D. W. J.,** Odeon, Walton: The Apartment. **Watt, Miss L.,** Odeon, Coatbridge: From the Terrace. **Wallace, G. S.,** Pavilion, Airdrie: The Savage Innocents. **Willmott, D. W. J.,** Odeon, Walton: Suddenly Last Summer. **Webb, N. G.,** Gaumont, Yeovil: Light Up the Sky. **Watts, C. K.,** Gaumont, Bournemouth: Strangers When We Meet.

YATES, R. E., Odeon, Birmingham: Public relations, Children's club, Doctor in Love, Never Let Go (4). **Yeoman, B. T.,** Odeon, Twickenham: There Was a Crooked Man, The Apartment (2). **Yates, R. E.,** Odeon, Birmingham: Make Mine Mink.

ZAIDNER, S., Odeon, Stepney: The Last Wagon, Soldier of Fortune (2).

'Kine.'—MGM £600 Contest

Stage show by a dancing school

THE Barry school of dancing co-operated with **A. E. Williams** when he played "Bells Are Ringing" at the Odeon, Northfields. Well ahead of playdate, arrangements were made with the principal of the school for the dancers to give a programme of dancing and singing, featuring tunes from the film on the theatre stage.

A fifteen minute attraction, staged during the Wednesday and Saturday evenings prior to playdate, was enthusiastically received.

The *Middlesex Chronicle* and the *Independent* covered the show.

After several weeks of negotiations, Williams obtained permission from the Brentford football club to display a 30 ft. by 3 ft. banner on their ground.

When "The Day They Robbed The Bank Of England" played at the Odeon, Cheetham Hill, **B. W. Beetles** commenced his campaign with a giant pictorial foyer presentation.

Personal letters were sent to local bank managers and overprinted leaflets were distributed in the deliveries of a laundry.

Hanging cards were placed in factories and hotels. A maze block was printed in the *North Manchester Observer*.

Another manager to exploit "The Day They Robbed The Bank Of England" was **Brian Bint** of the Odeon, Sale.

A striking advance display was compiled utilising blow-ups and scene stills.

A maze block was used for locally printed throwaways which were inserted into the evening newspapers by co-operating newsagents.

Thousands of renters' heralds were distributed by several of the town's dry cleaners, and two men walked around the town reading stunt newspapers with banner headlines about the robbery and with playdate credits.

"The Time Machine" was given extra publicity by **L. E. Mepsted** of the Odeon, Wealdstone.

Teaser cards worded, "Don't leave it too late" on one side, plus credits on the reverse side, were used.

A street stunt consisted of two 3-ft. circular clock-face displays incorporating credits mounted on to the rear of a motor scooter

IN BRIEF

● Ronald Trevor has been appointed manager of the Capitol, Hanley, Stoke-on-Trent.

● The 800-seat cinema at Bedwas and Trethomas workmen's hall in Monmouthshire—one of the best-equipped cinemas in the Welsh mining valleys—has been taken over by Bedwas and Machen council.

● Sidney Ramsay has been appointed manager of the Gaumont, Bradford. Previously he was manager of the Leeds Gaumont and of cinemas in Darlington, Newcastle, Gateshead and Finchley. He is a past chairman of the CMA in the north.

● Plans have been submitted to the Hazel Grove and Bramhall Council, for the conversion of the Grove cinema, Hazel Grove, into a family club. If these are approved it will mean the closure of Hazel Grove's only cinema which is owned by G. S. Smith.

● Planning application has been made to Cheshire County Council for a change of use of the Palace cinema, Station Road, Wilmslow, one of the cinemas in the Snape Circuit, Manchester. An Alderley Edge firm of electronic engineers proposes to purchase the building and convert it into laboratories and offices.

● Proprietors of the Essoldo, Hanley, have asked Stoke-on-Trent city council to renew the lease. It is planned to build a new cinema with shops on the site.

● Planning permission has been given for the demolition of the Playhouse, Folkestone, and the erection in its place of a supermarket or shops. It is understood that the cinema is unlikely to be demolished for some time.

● Peter Amarena, manager of the Ramsgate Odeon for the past four years, has been appointed manager of the Gaumont, Norwich.

● The Home Secretary has notified Harrogate Town Council that he is unable to confirm a proposed by-law to curb unruly behaviour in cinemas.

● Thirteen hundred people have signed a petition in favour of the opening of The Palace, Hindley, Lancs., on Sundays. A public meeting will shortly be held to decide the issue. The Palace is the only cinema in the town.

● The Gala Film Club movement, which was started in London about a year ago, is to be extended to Manchester, where a club will be opened at the Regal, Oxford Road, in January.

● Charles L. Fowler, manager of the Essoldo, Huddersfield, has been appointed general manager of Newton Cinemas Ltd., Huddersfield, which controls the Curzon, Huddersfield; the Savoy, Huddersfield; and the Savoy, Skelmanthorpe, near Huddersfield.

This means that Mr. Fowler returns to the Curzon cinema where he started in the film business in 1926 as a rewind boy at the age of 14. He is president of the Huddersfield Cinemas Association.

● The Empire cinema, one of the four remaining in Mansfield, is to close on January 14. It is the latest victim of the recent slump, which has killed two smaller cinemas in the town and several more in the outlying districts.

● Dennis Hoyle has been appointed resident manager of the Essoldo, Huddersfield.

● Five cinemas in Yorkshire—the Picture House, Pudsey; the Gaumont, Halifax; the Alhambra, Barnsley; the Palace, Milnsbridge; and the Myrtle, Bingley—closed recently.

● Manager of the Pullman cinema, Bromley, E. Edwards has been appointed supervisor by Herband Cinemas.

● Another closure in Accrington is the 800-seater Palace Cinema. The owner, Palace Pictures (Accrington) Ltd., is negotiating its sale. Opened in 1920, the Palace has been leased by Victory Theatres (Accrington) Ltd.

● Arthur Chipper, Aylesham, Kent, cinema-owner, is closing his cinema because of the competition of five local tombola clubs. He will open up a sixth club and keep it going while the craze lasts. Then he will re-open his cinema.

● Mrs. W. Alan Judge, wife of the proprietor of the Cavendish Cinema, Keighley, was killed by an explosion in the kitchen of their home. Dellwood, Dunkirk Rise, Riddlesden near Keighley. Mrs. Judge was 28.

● Fergus McDonnell is to be a director of cinema and television commercials for Guild Television Service, Ltd. He has recently returned from Canada where he worked as a director and editor with the Film Board of Canada, and also directed tv programmes.

● The Performing Right Tribunal's headquarters are now at 24, Kingsway (6th floor), London. W.C.2. Telephone: Holborn 0262.

Anglo's five in the West End

FIVE of Anglo's latest releases will soon be showing in London's West End at the same time.

Anglo's new American production "The Fall of the House of Usher," in CinemaScope and Eastman Color, opens for a season at the Compton Cinema on Boxing Day.

In the same programme is the latest Edgar Wallace mystery thriller, "The Malpas Mystery" starring Maureen Swanson, Allan Cuthbertson, Geoffrey Keen, produced by Julian Wintle and Leslie Parkyn, directed by Sidney Hayers from the screenplay by Paul Tabori and Gordon Wellesley. This will be the first time that the Compton Cinema has been open to the general public.

At the Rialto, Coventry Street, "Crossroads to Crime" starring Anthony Oliver with Ferdy Mayne, George Murcell, opens for a season on January 5.

The latest in the Scotland Yard action-thriller series "Evidence in Concrete," featuring Edgar Lustgarten, opens at the Carlton, Haymarket, on the same day. Leading players are Russell Napier, Howard Pays, Jill Hyem, Derek Sydney. "Evidence in Concrete" was produced by Jack Greenwood, directed by Gorden Hales from the screenplay by James Eastwood.

To complete the quintet the new short in Eastman Color, "Carnival Fantastique"—an Edinburgh Festival winner—telling the colourful story of carnival time in Trinidad, opens at the Cameo Poly today, December 22.

Warner-Pathe

IN THE KINE. issue of December 15 the captions relating to the Warner-Pathe stills "Hell to Eternity" and "Parrish" were, by error, transposed.

"Hell to Eternity" stars Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens and Miiko Taka; and "Parrish" stars Troy Donahue with Claudette Colbert, Karl Malden and Dean Jagger.

YOUR FILMS

—continued from page 10

"Nights Of Temptation" (Eros—Italian), a colourful costume melodrama, balances the programme. The bill's a sitter for other than halls that cater strictly for the family.

\+ + +

AERONAUTICAL films seldom make a big impression at the box-office, and one theory is that women don't care for them. Nevertheless, "The Crowded Sky" (Warner-Pathe) has done much to break down the hoodoo. It took off smoothly and is maintaining height.

\+ + +

THE Warner-Pathe "double bill," "The Plunderers" and "Pay Or Die!" held up quite well. Sound value for money, it unquestionably has mass appeal.

\+ + +

"CARTHAGE IN FLAMES" (Rank—Italian) is on the last leg of its London release, but so far hasn't set a scorching pace. It's good spectacle, but the story and acting leave much to be desired. But at least RFD's publicity department has done its stuff.

\+ + +

THE Twentieth Century-Fox CinemaScope family bill, "A Dog Of Flanders" and "Freckles," started slowly, but should accelerate now the kids are home. It was expressly designed for them.

\+ + +

"HIGH TIME" (Twentieth Century-Fox—CinemaScope), the Bing Crosby collegiate comedy, never got off the ground. It's agreeable light entertainment, but apparently out of touch with the modern trend.

\+ + +

CMA STUCK to its policy of playing top re-issues on the Rank Circuit before Christmas rather than undistinguished first features and make-shift "double bills." How wise!

\+ + +

AND NOW "just one more for the road" and here's wishing one and all a Merry Christmas and a Happy New Year!

TRADE SHOWS

LONDON

December 29:

The Marriage-Go-Round; House of Hashish (short). 20th Century-Fox. Rialto. 10.30 a.m.

Midnight Lace (A). Rank. Own Theatre 10.30 a.m. and 2.30 p.m.

Where the Hot Wind Blows (X). MGM. Theatre 10.30 a.m. and 2.30 p.m.

December 30:

3 shorts George IV's Edinburgh, Anti- ah Heart of the West (U). MGM. Own Theatre 10.30 a.m.

MANCHESTER

December 29:

The Walking Target. United Artists. Regal 10.45 a.m.

LATE EXTRAS (LONDON)

December 23:

Love and the Frenchwoman (X). Miracle Cameo-Poly. 3.20 p.m.

King William the Conqueror (U). Columbia, Shaftesbury Avenue. 11 a.m.

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SITUATIONS VACANT

EXPERIENCED Managers and Projectionists required. — Shipman and King Cinemas, Ltd., Wellington House, 125, Strand, W.C.2.

BBC requires Assistant Film Editor in Bristol to assist Film Editors in all matters relating to film editing including cutting 16 and 35-mm. negatives from cut rushes, marking up and ordering opticals and matching cutting copies. Applicants must have assisted in handling 16 and 35-mm. cine film in professional cutting rooms. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 p.a. max. Initial appointment may be on grade with starting salary £675 with promotion to higher grade when fully qualified after a period of training. Requests for application forms (enclosing addressed envelope and quoting reference 60/614.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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"KINE SALES & CATERING REVIEW"

is published six times a year, and covers all aspects of refreshment sales and cinema catering services.

"THE IDEAL KINEMA"

is the monthly architectural and technical guide to the latest activities in cinema design, decoration, theatre equipment and projection practice.

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CINEMA wanted, to rent as going concern, England. T., Box 788, Kinematograph Weekly.

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WANTED.—CINEMA, rental basis, Birmingham area. B, Box 795, Kinematograph Weekly.

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RKO RADIO PICTURES LIMITED
(Members' Voluntary Winding-Up)

Notice is hereby given that the creditors of the above-named company are required on or before the 31st day of January 1961 to send their names and addresses and details of their debts or claims and the names and addresses of their solicitors (if any) to Alfred Clifford Falkner of 3, Frederick's Place, Old Jewry, in the City of London, the liquidator of the said company and, if so required by notice in writing by the said liquidator are, by their solicitors or personally, to come in and prove their said debts or claims at such time and place as shall be specified in such notice or in default thereof they will be excluded from the benefit of any distribution made before such debts are proved.

Dated this 9th day of December 1960

A. C. FALKNER
Liquidator

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